# SEUP



PARTORE



ABOVE: Krithyu Grant Coolly and Kerwin Mathews, photographed during an appearance on Bob Nikini (center) "Creature Testures" drow on KTVI, channel G. Boddand, California, Krithy Crowley now booth are on early menering this down on menering this down connecting the contract of the contr

INTRODUCTION Welcome to the second issue of CLOSEUP magazine, "Devoted to the

World of Stop-Motion Ashmotor", This edition issues our implies on the stop of the stop of

When research was started on this laws, many sources were consulted. One name that layed appending was that of Michael Myntrices, who had been previously known only for his full larget weeker of displacer Hampsendeck HAMES. AND GRIEFEL, Pertil remerieses were devoted to the davelopment of a proposed series of irregistrative view devoted to the davelopment of a proposed series of irregistrative story-motion of likes. Mysterby: "Micrimeria" is contraction for Kintidenemoniquile, or movebib figural, were to the used exadelability for these productions. Microt to our arraptive, the erratures for other purposes.



HANSEL AND GRETEL was surely the most eleborate paper time were made, in the trength cyntage Myestrag should be referred to as the "PLT. Barnum" of the atop-motion world. While many of the claims made for his animated "actors" were generally inflieted, he was a mester showmen and my exageranted late of publicity were designed to further projects to completion. But he stated in the end., "Many of his instructive filter and years of constant persecuration proved to be fulfill; and most many filter and the state of the sta

Migheel Myerberg passed away two years ago, This issue is dedicated to his mamory. Future issues are now in preparation. We are temporarily leaving our

Pupper Films coverage with CLOSEUP number these in order to elevate it to that Apo of Apost KIMS GNOS (saue number four will connentrate on the European pupper animators, Much of it will deal with Gaorge Pal and his Puppersons, Czech pupper master Jail Trinka, and the remerkable early efforts of Russia's Laddiss Starovitch.

Thenks for your support. We unper constructive feedback.

The Editors

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Born in Russia, near Kiev, Lou Bunn received his early art training at the Chicago Art Institute, and letter on, at the Academie de la Grande Chaumitere in France, with the sculptor Boundle. Returning to America in 1930, a one-man show of his paintings and sculptures at the Younge Gillery of Chicago was followed by a very in Mexico as assistant to the painter Despo Rivers.

In collaboration with the author Meyer Levin, ha started a marionette theater in Chicago, and among their first successes were versions of Eugene O'Neill's THE HAIRY APE (portions of which were filmed by Paramount Pictures and incorporated into a Paramount newsreel), and Marlowe's DCC

TOR PADD TOE.

Discovering the world of "stringless" marionettes, Mr. Bunin's first color stop-motion pupper film was PETROLEUM PETE AND HIS COUSINS, a 39-minute movie commissioned by a petroleum concern, which was shown in commencion with the 1938-39 New York World's Fair. During the second World War another other film was mode RURY THE AXIS, which constrained sufficient extractors of Histry, Muscolin, and Hisrohito.

rector way, another short nim was most, but Y 1 HE. AA15, which commands bettee certaints or interaction or many the studies (Persencent, Warner Brothers, and Universal), doing animated in 1842, Mr. Bunin traveled to Hollywood, where he worked for many top studies (Persencent, Warner Brothers, and Universal), doing animated enserts and special effects. In 1843, Mr. Bunin moved to yet another studie, Metro-Geldwyn-Mayar, for whom he produced a several-minutes-long pro-

logue for their star-studded feature, THE ZIEGFELD FOLLIES, in addition to still more animated inserts and special effects.

Mr. Benin next voyaged to Europe, where he found the occurary backing money and production feedings medied to complete his fluence-bening of the occurate production feedings and the occurate feedings and the occurate production feedings and the occurate production feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings and the occurate feedings and the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings and the occurate feedings are considered as the occurate feedings are considered as the occurate feedings

New in Mr. ton classes, an area replaced painter, another, and they also. Mr. Eurite is over again serding his sights on a learner-length film yes jert HIGH WATER AT CAT FISH BEND, which is discussed in the interview below.

CLOSEUP: It's a shame that your short subjects and feature film work aren't more available for viewing. I recall seeing your film of ALICE IN WONDERLAND on television when I was much younger. That's probably your most femous work.

LOU BUNN'S My version of ALICE hear't been on TV for the past few years, it's been in the version on TV for the past few years, it's been in the versiones, because of technical difficulties, but it's more being released again. The color has been corrected. . We shot everything in Technicolor, which Rain's Organization providing part of the funds, and talent... the best actors you could possibly get.

CU: Of which there weren't many! As I remember the film, I always picture it as being 95% stopmotion unimated.

LB: Yes, only Alice was live, except for the prologue... I don't think you saw the prologue on television. There was a story at Oxford, Christ Church College, where Lewis Carroll was a teacher. Charles Dodson was his real name, and he had a confrontation with Queen Victoria, who was a real battleaxe. He later converted her end many of the "cheshire cat" type people she had surrounding her into characters in the ALICE story. The Queen didn't like Carroll's work because he was too satirical . . . his targets included royalty, and he made much criticism of the Queen in his stories. So you met these characters in the prologue, as live actors, and you would later see them as animated modelstheir voices and exaggerated characteristics carried over into the puppet figures. Bernice Polifice, a brilliant woman designer, did the designing of the whole production. And then some fine sculptors. Europeans, were also hired to help on the project.

CU: When was work started on ALICE?

LB: We started in 1949... It was released in '51, and over one million dollars, was spent on it, and over one million dollars, was spent on it, made two varions—one French and one English. I tell I did Levie Carroul's ALICE IN WONDERS LACE IN THE LAND, while the Ditensy varion was a sort of MICKEY MOUSE IN WONDERS LAND, rewriting to garded whole portions of the book, rewriting to suit his own eneds. My version didn't make you this low meds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version didn't make the suit his own eneds. My version was not suit his own eneds. My version didn't make the suit his own eneds are the suit hi



ADOVE: A photograph, cure 1994, however, two of Mr. Bealer's flist stop-motion figure stating beliefund-schoim. Mr. Bealer very dusly became descendanted with this manner of ammans, however load the fact that these joints have serves which must be repeately light-manner of the serves of the serv

much money, but it paid everybody back and made a little profit. Now that it's being re-released, it might do very well.

CU: I understand that Disney attempted to hold up the release of your version of this film. Could you tell us more about this?

CU: When I think of your work I think of "crowd scenes." I'm referring to the scenes in ALICE of the Queen's Croquet Game, and, especially, of the portion of the film where the screen was filled with descring labsters... Was that done with mirrors?

LB: Yes. There was an endless double row of lobsters going back and forth . . . but there were only two real lobsters! There's a weint plaint they denoed towards . . . It's always a fittle bit off center screen. This conceiled the camera lens. The lens is a part of the design of the plaint. I would move the two lobsters, and two mirrors strain geath other would create rows upon rows of dancing lobsters into latinstry.

CU: So that crowd acese was a "Take." We know you were involved in the animation and production work on the film... did you have any other people working with you on the more sechnical aspect, doing acit screens and auch?

LD I had two murricus behaviours from MEM. Helphys-Invest Bolds, a matta artist, and Lloyd Knichols. We made opticals in the camera, Spill some, mixing leveral, towning matters... For sample, where Allow Goldward Bolds and the rise all few said years the index sill, but in the rise all few said years the index sill, but in the forest, and lints the door in a big tern. Also people in front of the papers, and from being people in front of the papers, and from being contrar see the gring in the deconvery first, passing the contrar see the gring in the deconvery first, passing libbs, and Kneistel worked with resulting matter. Block and Kneistel worked with resulting matter. Block and Kneistel worked with resulting matter.

There were eighty people involved in the production of ALICE IN WONDERTHAND. All of the aumation was done in a big studio in France. We had wonderful worknimm making proper—the Hell of Doors, the trees, the gurden sets. A los of them had to be made firefatz, too, as we had ALICE five and the ministratures to work with ... The sets had to match as well go from one to the other, ALICE being reduced or relatinged as the story distinct.

CU: What was the running time of the finished product?







ABOVE: scenes from Lou Bunia's 1951 production of ALICE IN WONDERLAND. The basic design of the characters and their clothing were based on the drawings of the artist Teaniel, which appeared in very carly editions of Lewis Carroll's story.



jobby seens from the above film, in which twenty-five stop-motion purposts were manipulated ).





LR: Originally two hours currently seventy-six minutes

CU: All of the footage that was cut out, was that

LB: No. some of that was live action. Some slow enote in the projection exceptors. New that the filtre's being released again. I had to re-edit it. In some cases it will be playing as a children's matines, but in others we'll be renting the theaters for the time we want to nin it

CIT: Another "treased scene" I remember weight is the labby sequence from your earlier film. THE ZIEGEELD EQUILES which has twenty-five nonpet floures walking about . . .

I St. Ver. That was used palestakingly done on the MGM lot. Most of the people beloing me were either Disney or Fleisher animators ... but they helped only in the laying out of the scenes, end, in some cases, in the actual manipulation of the figures. Their sense of timing, the understanding of incrementing change of positions of limbs and so on, was in their background training already. I generally do the animation myself, though, There were twenty-five people involved in that production.

As we filmed the sequence originally, the Metro-Goldson-Mover trademark membral Lan the Lion, was the "master of peremonies" for these animated scenes. The hig hosses soon valoed this idea, however . . . they didn't want anyone messing around with their company's symbol. I remained at MGM e little longer, doing some other short effects things for them, and then moved on to Europe to begin work on ALICE.

CU: Did you ever work with Michael Myerberg on envthino?

LB: Yes, I did. Myerberg brought a very interestine project to me . . . Leopold Stokowski had just finished FANTASIA with Walt Disney, and he wis very unhappy about the superficual treatment and noor round quality of certain of the ninces he had written for the film. Myerberg came to me because he wanted to do a production of Richard Wagner's THE NIBELUNGEN RING-s 14-hour production as originally written by Wagner-he had a synthesis of it brought down to a mere four hours. He sot me very excited about it, as he wanted to do something really rich and colorful. So we worked for three years on it. Now. Myerberg was Stokowski's manager, and this project was his introduction to puppetry, so he organized a little group of people to work very culetly in Leonia, New Jersey, developing a score while I did the designing of the characters.

Things were moving along very well, and then Myerberg went to Californie-this was way back in 1945-to Universal Pictures in Hollywood, He sold the project, so they would have financed it, with Stokowski providing the cast-the best operation voices in the world. They would record the voices first, and then I would design ideal characters, producing and directing the production to the pre-

CU: This would be entirely puppet-unimated, with no humans involved on the screen at all?









#### THE NIBELUNGEN RING (THE RING OF THE NIBELUNG)

Branch his worker of the Ribins (view union there Biblewestern, removal the trends are plantly forwarding and being one condemented of certificial on the appointment are plantly forwarding and being one condemented of certificial or the appointment entropic Alderda of the Nikeley rans, a large real encoding pages. He clinicales up a read, and cutthers still great engine the Ribinsoniane ship of, All for such and fronting are bias, lived to the plantle of the still and the still are still a st

goods regarded of infection permissions. See Relaxantations will be it it for it properly again death is shiring so infection as Registration and Registration

Ablowy in parties WIRL MANDE MIND project was surprisented, the shore it are used of the only ment that was well final. I wailing that the state production are for fourteen have when first presented for five successive pure-THE RENERGOOD, THE VIRLEY MIND, SERVING AND THE TRUST SERVING THE GOOD SIZE in the prospect for so that may be seen made, and some set the structures risks of the Volkyrine from designation that may be seen made, and some set the structures risks of the Volkyrine from designation that may be seen made, and some set the structures risks of the Volkyrine from designation Galla-Volkslab, the algoing of the femotions remon agenting designs, inflient the stillage of Galla-Volkslab, the structure of the Volkyrine of Allandian seeds of Allandian seeds



ABOVE: From BURY THE AXIS, Japan's emperce Hisohito portrayed as a "snake in the grass."

LB: Yes, and the figures would have to be extremely dramatic . . . You had glants, trolls, Fafner the Dreens Sunfried-they all had to be moremental figures, with a strong sculptural quality about them. Anywey, the pen really was possed on the contract ... Myerberg was an able salesman. and he had good material—a storyboard, a most enthusiastic Leopold Stokowski (who would be the key figure to the movie company) . . . except that while the pen was possed, an executive in the company said. "There's only one thing that bothers me shows this whole business ... this Hitler gong is criticy about Wagner and his operas . . ." And someone also stild "You know you've not a point there ... " So the thing was never signed, and then the USA not deeply into the war, so all of our plans were completely brushed aside.

Myerberg later contacted me, asking if I'd like to work on his HANSEL AND GRETEL... I didn't want to, since I couldn't do it the way I would have liked... and I was heavily into other work at the time.

CU: We know you're been one of the most prolific asimators for the television medis. All total, how many commercials have you worked on, and one you tell us a little about some of them?

LE: Fee done at least six or seven hundred commercials. Years ago 1 did all of the Bryloream A LITTLE DAB\*LL DO YA ads. A boy and a girl and giant Bryloream subse. The lonely boy with unruly hair puts some Bryloream on, and all the girls come flocking. Doeskin tissues... I did a syries of those where a little doer would leap about.

#### CU: Was the deer serially braced?

LB: No. It was done on a mirror arrangement, on a slide of glass. The camera was overhead, or else shooting through the eye of a mirror so that you'd have serial effects without strings or other visible means.

CU: I can remember a very early thing you did, that I used to see on the CBS network...MR. LODKIT, a court jester-type character that would open that channer's shows.

LB: Yes, Idd over 100 of home . . . but they were rearriery seen in New York. They were tatloovide-stiffceston spots, premoting vernious throw . . . the state of the state of

#### CU: Was this a fully armstured puppet?

LB: No. It was made of rubber, and had a woven wire armsture . . . but he was made to run, his cost flying, pumping furiously with his skinny arms and legs, and passing small suburban stores.

CU: Was this nationally ston, or just in certain

areas? LB: Yes, it was national, I believe . . . I also made

care for school children. Another one in this series onstrates how strong teeth can be by chopping was MAXWELL BOY EXPLORER-he explored a down a tree in no time . . . You can't do that uninsele learning shout teeth-and still another. THE less you have healthy gums and teeth! For the a series of films for the American Dental Associe- BEAVER'S TALE, had a between instructing a little 1939 New York World's Fair. I did on insecticide

tion ebout the LAND OF NO DE KAY, on dental boy as to why he should go to the dentist. He dam- film, for the Patrolaum Industry show. This little







ABOVE: The CBS television network's court jester character, MR. LOOKIT; the boy from Mr. Buain's A LITTLE DAB'LL DO YA series for Brylcrorm and the "shirt grabber" (who puts wrinkles in everyone's clothing) designed and animated for Van Heusen shirts, BELOW: Characters from the animated prologue to THE ZIEGFELD FOLLIES; and the bug from PETROLEUM PETE AND HIS COUSINS.













Then a plaster of paris matrix or mold is made on the modelled horse. To capture all the detail of the original model, it's best to use a three or four piece mold. Any sculptor can explain process.

bus come cutting a swath out of a leaf, and the oil insertiside stooped it. He rolled over and iffed. clutching his stomach. I've done many, many others. Once for Shall Did merching letters with ass numps . . . endless contrette ads. Canada Dry sodewith a girl dencing and the bottles following her stress. My less very successful commercial work was done for the Dovie Dane Rerebach agency. The SCHULTZ AND DOOL BY talking bearings thereo. ters, done for Utica Club Beer. I did at least 60 of those, and Lee Howard helped on them. But again. the product isn't sold in the New York area, so you probably house's rese them. I have from the particres now as I don't want to do any more commercials. I have a big feature film project I'm working on, of a beautifully entirical story by a living author-HIGH WATER AT CAT FISH BEND, by Ben Lucien Burman. I've already raised some of the money readed, the script is done, and it's been storyboarded. It's a very contemporary story about animals who are parodles of people. The animals, who ordinarily would annihilate each other when placed side by side—such as a fox and a rabbit, or a black snake and a froquare a cross-section of humanuty. The five principle characters—the pessimist (the frog), the fainting, frightened person (the rabbit!, the square leader (the raccoon), the square salesman (the fox), and the applicater (the black enakel-are all on a leaky shorty-hoot, traveling down the Mississippi River in the worst flood in that river's history. The river is sixty miles wide, and the current is carrying them to the Gulf of Mexico. If they don't get off they'll be ensuited.

drowned. It's a very challenging technical thing, and it will be a combination of live action, stopmotion, and cel animation. CU: Well, Mr. Bunin, we wish you the best of luck on this project, and, with your permission, we'd like to keen our rouders informed as to your propconstructed in

Those readers wishing to view some of Mr. Bunin's work should be advised that meny of his short sublects are available for rental through PUNCH FILMS, INC. Write to this company at: P.O. Box O. New York, N.Y. 10011, and ask for a copy of their brochure of films

#### LOU BUNDA'S

REPORTURE FOR CASTING A RURRET OF FIRM FOR STORMOTION ANIMATION LIKE

1. Souldt your figure in clay or wax, placing emphasis on the figure's basic character. The sould ture need not be completely finished at this time.

2. Construct a plaster of paris mold over the evidence mentioned above in two to four places depending on your model's complexity. (Editor's note: See CINEMAGIC magazine for tips on how

to make a basic plaster mold.) 3. Remove your clay or wax sculpture from the now-bardened mold. Clean the mold completely of any residue remaining from the sculpture. Wire or tie all pieces of the mold back together carefully. Pour sort or oil into the moid, to provide its interior with a non-stickable surface.

4. Pour soap or oil out. Then pour hot wax into the mold until it is slightly overfilled. Allow the way filled mold to stand and cool. (Five to seven mirrotes at normal room temperature.) Pour the liquid center of wax out of the mold, leaving a "skin" of wax about 1/8-inch thick on the mold's

inner surface. Place the entire mold in the refrinerator, allowing it to cool off further. 5. Remove the plaster of paris mold. A hollow hard was positive form, like the clay or was printe al will be ready for the payt step

6. Finish sculpting this hard wax positive to obtain the finest detailing required. Make sure the positive's surface is smooth and polished.

7. Pregam an armature for your figure, testing it for correctness of size by placing it in your place ter mold

R. Make a second plaster of paris mold, this time over the finished hard wax positive. The mold must be in no more than two pieces. When mold is dry, werm the wax positive and remove it. (Do and melt the wax out? The mold must be clean and norous.) 9. Fit your armature into the second plaster of paris mold. Wire or tie the two mold pieces togeth

er securely. Pour liquid self-vulcanizing latex into the mold. Let stend three or four minutes, then pour out excess latex. Again, a "skin" of latex will remain. Allow this to dry still inside the mold (via evaporation) for about an hour.

10. A soft polyurethone filler, injected into the mold with a baker's syringe, will complete construction of the model, allowing only for the final pointing and costuming of the figure or form to give you a finished stoo-motion pupper.

The Oow Chemical Company, Goodrich Rubber Company, and others make and sell incredients for lightweight soft flexible foamed number or polygrethens in a base material and foaming ment Experimentation and practice are essential . . . Many factors are involved, but results make all efforts extremely worthwhile!





When the mold has set, it is pulled Rubber is poured or pressed into the from the model. The pieces are then mold. Vulcanize and remove the sections re-assembled and tied for casting, and voils! You have a rabber horse.



Machanical parts for specific move- For film animation, puppets ments are then placed within the pup- are shot in varied poses. Pho-





# arimator: LEE KOWARD





Working out of this New York load Animated Productions of America audio, Law Housed has been responsible for a great many strictions continued that special productions are all the continued and the contracting entitlessing continued for special many strictions and the contracting entitlessing continued for the contraction of the contracting or the contraction of the contr

CLOSEUP: Can you tell us a little about your association with Lou Bunin?

LEE HOWARD: I worked with Low Bunin in 1961-62, somewhere around there . . . He was originally situated in a small studio on 55th Street in New York, but he decided to move to larger quarters on 5th Avenue, a studio he named PUNCH FILMS I below! in the moving process. Lou had hundreds and hundreds of the ston-motion figures that were made for his ALICE IN WONDERLAND feature, and each one was packed away in its own little box. I worked with Lou on a couple of television commercials, and also on a few pilot films for proposed TV series ... one of these was MIKE, THE MAGICAT, Jean Dixon, the famous astrologer, has a cut named Mike, and I think that Jean wrote this series about that cat. We did about four episodes, designed, built, and animated some rather involved things that were great fun to do!

We did some beautiful pieces of sculpture... a chap named Mitch Fields built a Sphinx about four feet long. One of the MiKE, THE MAGICAT episodes concerned this Sohinx. If you know the Sphinx, and you know where it's situated, you know that it's in the Egyptian cleart facing West, and behind it flows the Nike MMK came upon the scene, and found the Sphinx in a very lonely, fordors mood . . . so MIKE worked some sort of magic, whereby he turned the Sphinx around so that it could watch all of the boats and activity taking place on the Nike Niker level in the place on the Nike Niker behind in the place on the Niker Niker level in the place on the Niker Niker level in the manufacture of the Niker Niker level in the place on the Niker Niker level in the manufacture of the Niker manufacture of the manufacture of the manufacture of the manufacture of manu

CU: Were both MIKE and the Sphinx stopmotion figures?

Life MIKE was, but his Spinks was auctions that was not animated other than it re-insted. ... but its rotation was a very comeficiant discount of the work of the careed this five second to view what the very complicated directure guested doily track, on a giant tensory flevoto clocks. I did not columns, very allested to the type vow ser in columns, very allested to the type vow ser in or four sections like a telescope. Weighted points from the very mount, along with the camera, one about four handless points, they was mount, along with the camera, one about four handless down the handless of the columns of the col

turned around and saw the Nile.

CU: So this was a full-scale mechanical effect, in combination with the animated puppers. Was the MIKE pupper moving this was going or was he on a static position?

LH: Oh yes, he was moving too. We had to make increment moves of the camera in the curved track, increment moves of the Sphinx, and increment moves of MIKE and the boats going down the Nile. The Sphinx was a rigid plestifile sculpture, but it was moved per frame

in a turning motion, in these scenes.

CU: How long did this series last?

LHt: I don't know that the series was ever done. We did the four pillots, but PUNCH FILMS was dissolved after that, and Lou went off to Europe for about six months. I soon opened my own studio and began doing animation myself.

CU: Can you tell us about some of the other projects you did with Lou?

LH: In one interesting series of commercials, we did some stop-motion animation of cut-out Egyption hieroglyphic figures . . . I remember vividly outting out and animeting these figures on a very strange sort of animetion stand. Louhad designed a brilliant method of shooting horizontally. Instead of an animation stand which raises the camera up above you. Lou designed this stage which was a glass-topped table, and right on the edge of the table was a fortyfive-degree angle mirror, so if a camera shot into it it shot straight down, Anything you laid on the glass appeared to be floating in the air. With this, we animated these flat out-out figures...as a matter of fact, we had someone who was an authority on Egyptian hieroglyphics, a gal named Ruby Fox, design them. These were jointed and animated flat and the backgrounds were twelve or fourteen feet long, and both figures and background were lying flat on the class surface. In this case it was all opeque. you couldn't see through it, but in other cases the stand could be used with a number of layers of plass to get a multiplane effect. At any rate, the camera could shoot horizontally, hit the forty-five-degree angle mirror, and look straight down to photograph anything laying flat on the tableton. There were many advantages to working that way. The camera is always near at hand, tracking in or out is very easy, and instead of having to mount things to the table,

CU: We were talking about Lou Bunin's wersion of ALICE IN WONDERLAND before. What do you think of his film, as compared to the many other ALICEs that have been made?

gravity does the job for you.

 them, packed them away, looked at them, and, as a young animator, I could think of nothing more than (as most young animators do),

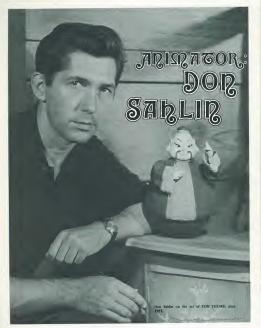
"Hey! What can I do to improve them?" and to this day I still don't think I could possibly improve on what he'd done . . . END





ABOVE, TOP: Mike the Migist and the Sphins conjourn from THE CAT AND THE STRINK, Clink photograph was taken before sexual fissing loops, as the beakings has not been completely spained, and a balant is the singue used to similate desert and downs, Might Life actions and consorting the contraction of the beaking the contraction of city character sculptures executed for ALICE IN WONDERLAND, BOTTOM: The finished animation figures, cast in latex with worse wire amunitaries.





Born in Stratford, Connecticut, Don Sahlin (say-fién) was introduced to the world of marionettes at age eleven, when he saw a production of HANS BORNERS AND THE SILVED OF ATTS by the blue York Marionette Guild

Joint to REPARTIERS OF AMERICA organization, be set tool invadingly many of their group's members with letters of poppiny as to the correct member of construction gas deperforming resolutions shows. The correspondence brought look on offer from Relian Reservice, large large, was to cross all of the figures for the HOMOY DODOY inferions show to operal service invasivable with Research and his wife are appreciate, in 1916, Due street, earliers agreed and or invery cross streets when he began eventure, with Merit land August Etreets, the Operande applications controlled controlled to the controlled of the Controlled Contro

A stint of Summer Stock in Rhode Island followed, when Doe fall he would try his hand at the acting profession, but he soon became discrohanted with this form of theater work. In 1949, Doe traveled to Hollywood, where he worked with puppeterics Bob Beker, doing party shows for many of the movies stars there.

Don then returned home to perform a show of his own designing, SAINT GEORGE AND THE DRAGON, which played eround the Connecticut area. Later jobs involved working with very large puspets accompanied by a symphonic orchestre. Chinese shedow plays, end, in 1950, a marioenter version of the LAND OF JCZ contes the Blury. Tilstoom was recenting as a television pilot. Working for a very on this project, Don was deficed into the army.

### CLOSEUP: How did you first get involved with

DON SAHLIN: When I got out of the Army in 1963, I had heard that Micheel Myerberg was looking for puppeters to work on HANSEL & GRET. EL. For some reason, he thought that puppeters would make better animeters that (retop-metion) animatoral I was interviewed and got the job. I had to then go through a three-week training period with Myecherg in order to better acclimate myself with tors-motion. I was a very bizarra stable.

#### CU: Do you recall who sculpted the puppets?

DS: A man by the name of Jim Summers did the sculpturing. As I recall, they had a special mechine shop where all the armetures were constructed. I'd give anything to own one of those armetures now.

They were ninces of art.

#### CU: Were they all ball-socket in construction?

DS: They were, but you'd press levers, which was really interesting. If you wanted to move the thigh, for instance, you'd press a little lever near the thigh area which would release it for a tiny movement. Removing pressure from the lever would friesze the pupper to position. As you may know, they ware all held on the state with electromagnets.

CU: Could you elaborate on how that was done? It's interesting that Myurberg used that method of support as opposed to the tie-downs used by today's adinators...

DS: The base of the stace was all metal, and they had these strong electromagnets underneath. The puppets really clomped down on them. Of course, we'd have to break the electromagnetic field in order to move the leas to their next position. One night, as I remember, we were working on a very hard scene. Myerbers had a twenty-four-hour shift. there, and the animation varied so areatly because people would come in end start enimating where the develoft had left off! We went out to dinner. and somehow, somebody had hooked the electromagnets into the main power source. Naturally, we killed eli the lights as we went out. As we pulled the switch, we heard a series of plops. All the putpets had failen over! We had to start the whole thing all over again! I guit twice on that film . . . ! never got screen credit, because I quit before it ended

RIGHT: Joe Horstmen and Don Sahlin animating Suzy the goose and Gingy the beaz. The huge HANSEL AND GRETEL sets were ribbed with a network of camouflaged trap doors to better facilitate the actual ston-motion work.

## HANSEL AND GRETEL

On the edge of e great end mysterious fornst lived a broom-maker, his wife, and their two children-Hensel and Gretel. So poor were they, that the children had to work endlessly at thorax, while their greenest sold brooms in the merketopion.

Die der, Henel and Gestel, tired of their constant work, legen to sing and desce with their pets, Sury the goose and Glingy the base. When their mother netures from excepted not eithy and saw them auglecing their work, she chased them with a crick, and in the resulting confusion, their only food—a pitcher of milk—was spilled. The children were sur immediently into the forest to look for wild strawberries, so the femily would not go though their other lates the forest to look for wild strawberries, so the femily would not go though their

Traveling deeper and deeper into the dengerous woods, the children soon found themselves lost in a meze of puths and bushes. Their parents set out to find them but soon, tricked by Rosine Rubylips the witch, they too were lost! As night descended, Hansel and Grestel, wandering and stambling, rushed headlong into the erms of Dozy, the Sandman.

Dary bid them rest on e bed of moss, and in their dumber they sew a rare adjoint vision, es angels come to wetch over them. Awekening encouraged and refrached, Great found a rose in her hand, a edit from the ansets. Asset, they are tout to reficious the work of the ansets.

home.

There eppeared before them a wondrous cottegs made of cookies and cakes and fency frontings, and in front of the house was a hedge of gingerbreed children. Femished, they began to nibible at the walls.

Subdishiry the which appeared and, trapping blenck, began to prepare for the feest that seaded amon foliates, their fleases and confidence in the sink that he was much consideration. In the sink that he was much that he was much representations to the single of "poor" for some given here by the single contribute this mappin of "poor" for something the maps of "vels," and when the sillates for the single of "poor" for something the maps of "vels," and when the sillates for the sillates of t

During the celebration that followed, the father and mother appeared, and rejoiced in the reunion with their children. They all discovered the remains of the witch—now turned into gingerbreed herself. Everybody marched triumphantly home, and prace was once again upon the forest.



Interview conducted by Paul Mandell and David Prestone.



CU: Here's a quote from the back Pupper Animation in the Direms. "The Kheemuss used in HANSEL & GRETEL... were controlled by the use of electrical rolenoids, and electromagness in the fret... a system which is a closely-guarded trade sacret."

DS: (Laugh) That's a lot of bonk, you know. The only thing "electronic" was the electromagnetic steep that held the puppers on the steep. Mystering had a lot go product upstarts where Ned use close of the public plant of the p

CU. A similar incident occurred with the publicity on Rsy Harryhausen's 7TH VOYAGE OF SIM-BAD, where the reporters of the media were quoting the producer on how the skeleton fight was "discharalisally" controlled.

DS: Nothing but press stuff, I would imagine, I'm glad you mentioned Harryhausen. God, I love his work. The one I saw recently spain that I just adore was JASON AND THE ARGONAUTS. His work was shootulety superb. Classical mythology is such a wonderful area to explore. Why don't they do more thinse like that?

CU: We've been asking ourselves the same ques-

OS. Those skeletons were frightening? You know, I've learned to enjoy animation more now because I've tearned with from it for to long. But it's ourneast thing. Do you remember Trinks's A MIDSUMMER NIGHT'S DREAM? I saw it again and fell asslep through most of the wholet hing? I was just to aware of how long it took to do each sense that it stapped me. But it was a beautiful fillin.







ABOVE: Mildred Dunnock and Frank Rogier-the voices for the mother and father KINEMINS,



TOP: James Summers applies making to an almost-finished Gretel KNEMIN. INSETS: Clay heads by sculptor Summers, ABOVE: Evil witch Rosina Rubylips risws herself as portrayed in a pre-production sketch. (This material courtesy of Mr. Summers).





ABOVE: The beginnings of the KINEMINS... incomplete sculptures of Hansel and his father. BELOW: Several pupper figures and a set (which predate all work expended on HANSEL AND GRETEL) from ALADDIN AND HIS WONDERFUL LAMP, All sets and figures for this project were laid aside when work commenced on the Humperdinck musical. (For more on this, see pages 42 and 45.)





CU: Getting back to HANSEL & GRETEL Who actually did the constraints on it?

OS: That was a very strange thing. Myerbero hired Martin Munkasci to obotograph the animation. He was one of the great still photographers and had done a lot of things with Garbo and so on. Oddly annuth. Muschern felt that since ston-motion was nothing but a series of still frames, a capable still photographer would be more engropriese to do the camerawork. It was a very strange rationale on his part. Martin knew virtually nothing about motion pictures. Fortunately, a very fine Aome camera was used which was simple to operate, and he would just line up the shots and photograph. Anyhow, we went nuts, going up and down opening and closing those trandoors all night long, sitting under that stage! And those sets were gisentic. Many of the backdrops were paintings, but a lot of it was also dimensional

CLI: We know that Morchery isn't with or any. more. What became of his pragnization after HAN-SEL & GRETEL?

DS: Myerberg had all sorts of aspirations to do other things, but they never materialized, I think his sons own the film now. OS: After I left Myerberg, I was in association

CU: Where did you go from there?

with Kermit Love, who had also worked on the film. We were going to do a full-length motion picture of Bentrix Potter's TAILOR OF GLOUCEST. ER. It's a charming story about a tailor and a whole community of mice. We were going to animate all of the mice. We had the whole thing set up in London . . . Robert Danet was signed to play the lead role and Mamaret Butherford was also cart for the film. We began building the mice and we had some funding, although we hadn't gotten to the point where we were able to build them all. Suddenly, we had a had partnership and the whole project collapsed.

CU: Would the animated mice here been comblood with live actors in the came cone 2

DS: No, they would have been separate. I don't really like it when they combine things although Ray Harryhausen is a master at it. I wouldn't want to do it in that way, but I respect what he does very much. Anyhow I returned to the States when our TAILOR OF GLOUCESTER failed, and then got a cell to go out and do work on TOM THUMB, That film, I think, was the most enjoyable thing I worked on during this period, because it was my first big job in Hollywood.

#### CU: How did you get involved with George Pal?

DS: At the time, I had been out in California working with a puppeteer friend of mine named Bob Baker. When TOM THUMS began, I was asked to build a little six-inch stop-motion marionette of Tom that they were going to use in the long shots. it was a funny thing. They said that he had to wear a fig leaf, so I carved this puppet with ball and socket joints, and he really looked naked. George was in England shooting in 1957, and decided that he wanted the puppet for a particular scene. But all

The TOM THUMB mariometre, created by Don Sahlin, and used only in long shots.



lation of a stop-motion model's facial features, a series of heads are produced, each head having a slightly different expression at the Changes are made by simply abstiniting one head for mother.

Changes are made by simply abstiniting one head for mother.

AROVE: Don Sakins placing a head on Confession, and BELOW: Numbered heads created for The Yawning Man, animated by Gene Warren.



my work was in van, because the fig lest that Tom wore covered aimst he series body. I had thought that the fig lest would be in scale with his body, but that's, one the wey it samed out. I think Web. Chaing has the lettle Tom Thumb figure now, but I would not be series to be series of the serie

#### CU: How did you get to be a part of Project Unlimited?

DS: After I had curved the little stop-motion marionette, they started filming all of the animation sequences, but I had to on back to New York. Then Bob Baker ratted me from California and told me that they needed an animator. I talked to Wah Chang I think it was and he said "Come on out and work for us!" I worked out at Project until about 1962. They wanted me to stay on, but Burn Tillatrom of Kukla. Fran and Dille fame wanted me to come back to New York to work with him on a Broadway show, And it's funny how fate is, I didn't want to go; I really loved working at the studio, sspecially after THE TIME MACHINE. Anyhow, I did on to work for Burr on this small, cabaret-type show at the old Aster Hotel, but it soon folded. And like I say, I recretted leaving Hollywood, but I also met. I'm Henson of the Munoets here in New York, and it led to probably my most successful nerind

#### CU: Could you tell us just what you animated on TOM THUMB?

DS: I animated Condushum, a lot of the little guys that just negoed up, and the Juckin-the-Blox-Gene Warner and I did all of the animation, just the two of us. Gene is a mavelour animation, be did the Yavning Wan sequence. I pole to Gene s little over a year ago, and I was so happy to find out that the does my favorite commercials—Duckwagen! To me, the most charming commercials—

#### CU: What were some of the techniques used in animpting Con-fu-shun?

DS. I remember Con-fu-shun was a very simple pupper. The armstra was bolled to the stage and he just rocked. Occasionally, I finish he got off for a couple of drop short. The facial sepressions were accomplished by replacing just the faces, which were made out of east. We had a whole tray of all his faces. We'd just put on "El" or "EZ" or "Smith." "Smith. "I show the very were adverted to the foot, they were always independent. The faces just speed on in profession for which the faces are speed on the content of the content o

CU: Did you have anything to do with constructing the large prop furniture, or giant hands and horse's ears, that Russ Tamblyn was to interact

OS: No, that was all done at MGM, in England. Project Unlimited was a kind of neat little studio by itself, completely independent. Pal would do all of his stuff at MGM, but I wean't involved in the work done there, even on THE TIME MACHINE.







on the large manually-operated discours created for DINOSAURUS, TOP: Marcel Delgade applies the finishing touches the Brontossurus mockup, MIDDLE: Tom Holland and the Tyrannossurus Rex "skeleton."

CU: You did some work on DINOSAURUS. Could you telk a bit about it? We know that the models were built by Marrel Delgado, but little is known about who actually did what as far as the animation goes...

DS: I animated the Turannouscus and the fight scenes that were involved with it. The rest of the animation was done by myself and Tom Holland: he ont to do most of the Brontosaurus, the less ferocious of the creatures. I remember the night we finished the some where the Brontosaurus died in the quickword. The material used for quicksand was Fuller's north: I quess it's used because it looks in scale. We had a kind of somewisck that the punpet got on, and we kept pulling it down slowly in stop-motion, beneath the surface of the quicksand. When we finished the scene, we were exhausted. Then we asked ourselves. "Should we leave him in or take him out," this great piece of sponse rubher? So we culled him out again and we were hosing him off and cleaning him up. It was funny?

I also remember the night the bag dinosaur light took piace. They were playing Strawinsky's Rite of Spring in the background and boy, it really inspired us to animate! We got through that fest, where they were tearing and ripping at each other.

#### CU: Is Tom Holland still unimating in Hollywood?

OB: I den't lexow what Tom is doing now. It is investing. Tom want'r relily an animation, the war an actor, primarily, and he comehow got involved in animation. We did all of those terms together. I recall another amusing incident on DINOSAURUS. On you remember hose oferou per botto of the manually-operated discousant that we interest? We once spent a whole day bottling orbin and straining it to make it look like salive was really dripping from their mouths. It was just histianual.

CU: DINOSAURUS is an interesting thing to look at as an animation fillin, but technically, it did soom to be somewhat under par in comparison with some of the others...

OS: It was a very cheep film. A lot of the rear projection work was just awful, especially the some at the beginning when the guy carrie running out of the shock and the clinosaur came to life. Those shots were far from pleasing.

#### CU: How big were the models in DINOSAURUS?

DS: Most of them were relatively small, except for the Brontosaurus, which was awfully big. You probably remember that we had a little doll of a boy riding on its back. I have a theory that large liques are hard to animate. Something happens. some strange phenomenon, which I can't understand, takes place. I guess I'm not that kind of a perfect animator: I sort of do it loosely. I did TOM THUMB because that was all very contained, I got a lot out of the character as far as hand movements and so on. But the stuff that Jim Danforth did for BROTHERS GRIMM was just so superb that I would go insane doing that. I'm really into marionettes: I think that there's a lot of potential in them for fantasy films in certain instances. I remember telling Gene Warren about some of those long shots where they were trudging through the jungle in DI-NDSAURUS: "You know. I could do that better



ABOYE: Don Sahtin on THE TIME MACHINE set. Down this street will come the colored outness "laws" flow. BELOW: Don as he appears today, with some of his more "grassome" creations for Jim Henson's MUPPETS.



with marionettes." I really think that one can augment the two.

CU: Project Unlimited also did zoma work on SPARTICUS ...

DS: Yes, our little studio was always doing unusuall proce and effects for films, in between our enmation jobs. Kirk Douglas was producing and starring in a monumental production of SPARTICUS. and Project. Unlimited was called in to make about two or three hundred dead bodies, in various scales, for some of the battle scenes. The largest were about one-third life-size . . . We used molds to make them, and then we'd dress them in armor and sort of straw them all over the bettlefields. I then had to slash and "open them up" with fake blood! We also made a bunch of horses out of notwures thane form. They weren't very detailed, thoughwe just had to make sure they'd be recognizable from a distance, but none of them were shown in dosauos.

#### CU: What did you do on THE TIME MACHINE?

DS: I worked on virtually all of the special effects. There really wasn't much animetion, other than the decaying Morlock. That was done by Tom Holland. You know, I was in that film! I made my "screen debut." Remember the guy in the window changing the clothes on the manneguin? That was me! I didn't want the job because them was an actor there who worked with us, Dave Worrick, I asked them to give the job to Dave because I had no rael desire to be in films. But they said, "No, we want you to do it." So they got me a costume and animated me for the scenes.

#### CU: You mean you were actually pixillated as opposed to just asserding up the cemera?

DS: Yes, I literally went in and they animated me per frame. The really near thing about changing all of those costumes dealt with the fact that they ware brought in from MGM. Somehow, in my subconscious mind, I recognized them. I remember saving to myself. "I'll bet that's a Lucille Ball dress," Sure enough, it was, as their names are all sewn in them. But I loved the Morlock scenes. Some of the things I wish I had taken were a pair of Morlock feat and a Morlock head. They were great works of art; really spooky to look atl I animated the airplanes and dirigibles in the World War If money but I never thought they were very malistic.

CU: In the earlier part of the film, there was a split-screen shot where boiling lave came oozing drawn the street

DS: That was a great his flason, you know hecouse it didn't really work. They had built these two bies full of colored natureal for the laws. Dna day, they decided to do a take. They covered all of the set with polyethylene. Now, they had prepared the ostmasi the night before, and nobody got up to look at it. Then they pulled the traps, with all these high-speed cameras going, and all the oatmeal had fermented and became watery. And the sight of all thet! If I could have hed a picture of the faces on those people! This foul-smelling, fermented mess came rushing down over all the cameras. I just went home. When they did the take again, THE BROTHERS GRIMM.







the Cobbler and the Elves sequence from one Pal's THE WONDERFUL WORLD OF

they had put too much stuff together and it was too thick. I believe that's how it appared in the film. We were busy throwing burning cork and sifvery meterial into the natmest, but it really didn't work too well. It was fun, though,

CU: There was some inconsistency with the shot of you changing the mannaguln. If the sun had been rising and setting at the speed depicted in the film, you shouldn't have been able to see a man change a manasquin at all . . .

DS: Right. There are a lot of inconsistencies in that picture, but they're very minor. It's such a charming thing to watch. I never get tired of seeing it; it has such a hounting quality to it.

### CLI: Even the music and the actors reemed perfect.

DS: It did have a good score. Rod Taylor certainly seemed to be suited for the role. I had never been much of an Alan Young fan, but he played that triple role beautifully. And Yvette Mimieux was just out of high school at the time. The sound ef-

#### facts were creat. I especially loved the off-namera sounds of the kattles underneath the ground. CU: Did you work on the explosion some towards the end?

DS: We had an incredible effect for that. We built a huge ministure set, about the size of a good-sized living room. It was all done on different levels of tables. We had legs underneath; and it was like o ble puzzle. The less were pulled at different times so the set would collapse. Then there would be explosions and flash-oots soine off, it was mally effactive. There were many other scenes in THE TIME MACHINE that I worked on. There was the opaning some of the candles melting and the pors of the flowers blooming. I remember we enimated a snall; I also animated the Sphinx. You might recall the raising and lowering of those siren tow-

CU: Were they cardboard cutouts or was it a full

DS: It was dimensional. But there was very little animation involved in that. There was another sonna, a blue-backing shot, where layers of leva were made to appear rising behind Rod Taylor in his Time Machine. That was all painted. They had a guy in enother room, Bill Brace, an artist, and he was doing all those mette paintings where the trees were blooming and the apples were growing. And he painted the future scenes, too, where you sew the topography of the land changing, and the Eloi temple being built. The whole dome of thet was a painting matted in, and the stairway leading up to it was part of MGM's old QUD VADIS set.

Do you know what I loved about working on TIME MACHINE? We literally did the satt ourselvas. I loved doing the sets and dressing them. We were all very involved in the whole project instead of just one aspect of it. I remember working on that huge hole that Rod Taylor climbed into to get to the Morlock world. I loved getting down there, touching it up with a spray can and adding little detrils to it. I really feel proud to say that I worked on THE TIME MACHINE; I think it was a classic. I never received screen credit due to the politics of the organization, but it never bothered ma. We were working on a very small budget. I think I remember Gene telling me that we did the effects for under \$80,000, which was really a small sum, yet it resped an Academy Award. Have you swar met George Pai?

CU: We've never had the pleasure.

DS: When you think about him, he was such an unusual producer when you realize the courage he had to have to do the kind of offbeat things he did,

CU: The last film you worked on for him was THE WONDERFUL WORLD OF THE BROTH-ERS GRIMM. Could we talk about whet you did on that one?

DS: I did a lot of the enimation, especially the cenes involving the elves. The opening some of the alvest took me a whole week to dio. Dave Pal and George's other son, Peter, worked with me. We got along famously. I had to leave before the pletture was over, so Dave carried on from where I left off.

CU: Did you work with Jim Denforth on the film?

DS: Not directly, I was in one corner of the stage,

and Jim was working in the other corner. It was so testicus because of the Clineman cereant. Each frame had to be photographed three times. You had to be careful not to make any misstakes. We couldn't talk at all. Peter would work the contrar and we made it a point rever to talk to each other because it was to eary to make an error. I was animating five elsex, and he had to work that complicated turnet comers.

CU: Didn't you have to brace some of the elves? Some of them had to lesp off the stage . . .

DS: Yes. We had a lot of wire stuff on the film. The wires were very thin and they were coated with lodine, You really couldn't see them. Each time verd reposition the pupper, the wires would be in a different part of the frame. So they really cancelled themselves out.

CU: Did anything unusual happen on the animation set?

DS: I do remember one furnry thing that htppend on BIOTHERS GRIMM. There was soon as where an elf-walked seriors the set with a show. The peap holds, by the very, vers covered with clay and pointed to match the set each time the elf-took another stop. Anyway, one of my little miser from the abourted TAILOR OF GLOUCESTER project por took and the set of the set of the set of the set of the took of the set. Anyway on the set of the set of the shorted TAILOR OF GLOUCESTER project por for one frame, it was a terrible thing, but Pal never saw till.

CU: Did you do anything outside of the elf sequences?

DS: Wah Chang set up all of the shots and lit

them. While he was doing that, I loaded the camera, which to this day frightens me boussel don's consider myself that technically inclined. I also did all of the cellbrations and animated the camera for trucking shots. All the fades and the simpler opticels were done in the camera.

CU: Did you actually plot out all of the enimetion before it was photographed?

DS: We had to on some of the things. When there

THE QUEEN OF SIX and THE KING OF EIGHT. Two short films done for The Children's Television Workshop and Sesame Street



are faces involved as there were in TOM THUMB. and you have to do all the vowels and so on, you have to plot them out beforehand. But I like to animete sort of "free;" I don't like to be restricted too much. You mentioned Jim Danforth before, I believe I met him while I was doing TOM THUMB. He was very young at the time and was very wideeyed at what was going on. He seemed so impressed with our setup. Then I saw his reel that he had done in his garage. He did incredible stuff, opticals and everything. He's a genius; he really is an incredible animetor. He's so much better than I am because I haven't the nationes to do the detail that he does. I remember him enimating the dragon in BROTHIERS GRIMM. He did that whole thing, and he spent days with all sorts of pointers. He's a per-

CU: Now that you're no longer involved in stapmation, could you tell us about your work with the Muppets?

OS: I build and co-design Jim Farmon's puppers. He starts out with a little thembonal starch; I would say that he really creates the essense with his sketch. Then I start building in. Jim comes ii and looks at it and we play with them to see how well thay! I work. But it's really a point effort, although I don't do any of the puppersering. I built many of the most famous of the Muppers. Kermit the frop, Bert and Ernis, the Cookie Monster, and most of the others.

CU: You did two "counting films" for Scenne Street... were those very recent?



DB: Not rethy, They were done second 1970, the harm is not Magneti, the critical, and histonic supervised the filming, but he give me all the free dom in the world to do what I warried. THE OUSEN OF SIX was filmed on a rup, to simulate group, and the backgrounds were all printed card-board. The Ousen figure was about 13 inches tail and I wanted their to here a very large, deadless and I wanted their to here a very large-quick existing and I wanted their to here a very large-quick existing the second of the company of the second of the company of the second of the second

CU: I recall the other "counting film" you did, THE KING OF EIGHT, with the rhyme-speaking king, and his eight daughters opening and clasing the windows of his cestle. Both of these films were fairly short, weren't they?

DS: Yes, none of those films done for Sesume Street are over a minute in length.

CU: Are you satisfied with the work you're doing now?

now?

DS: Cartainly, It's very creative and enjoyable, I remember that when I was a kid, my sister wanted me to take regular college courses. I told her I

numerabor that when I was a kid, my date mental me to site regarder college course. I ford the I wested to take at course, Site would any. "What can you do with an't You'll never miss a living six-ency you do with an't You'll never miss a living six-ency six and the six



# aziwator: KERWIT LOVE

Box and risked in New Array, Kerent Low's creative sourcesson was promotely eliminated by the country's Disputation year, Electronic increased in the theater conjusting to a propertisent's project severably of leid his to the more receiver in ord of designer for every behavior potential of the support in it is an extra project. A paid papert, or a narricents, to the institution develop come place of notherwise strictly institute the institution of the contraction of the support is in a red papert, and a papert, or a narricents, to the institution develop come place of notherwise strictly institute the strictly institute of the contraction of the contr

production of Agens DeMitrix RDDED (RD-cdf/s), and FANCY FREE, which was Jerome Robbins' first acknowledged success as a choreographer. Work on a whole string of missials, romantia and dismatish historical plays followed, until 1947, when he felt a change of occupations was called Bring Interested in films, he spent the next ten yeers writing story treatments, with a collaborator friend. Robert Moore. While they never had

anything accountily produced, they did energy to live locariously both here and about, on option money received for their work.

By the time he net Dos Sahlin, in the say's 1955, he happe equaloring the possibilities inherent in three description inimisation. Finding it offered opportunities for design suplements in the set of the same advantage of the same advantage, and a support of the same advantage open many years of work, which are covered in the interview that follows. We began by sking Mr. Love about the gardericipation in the 1954 production of HAMSEL AND GRETHAGE.

KERMIT LOVE: Michael Myerberg wanted to create a motion picture version of the Engelbert Humperdinck opera of HANSEL AND GRET-EL, so he hired the singers, the set builders, the puppeteers, and everyone else that would be needed, and he then created what he called an "electronic puppet" ... Now, there's no such thing as an "electronic puppet," there never was, but Myerberg had several large closeup heads built, with lines attached to various portions of the face, which could be pulled by hand. When potential backers would come in. they would be told by Myerberg that the heads were "electronically controlled," and a fake computer-type panel with lots of lights lit up on it completed the effect. The only electronic force involved in making that film was the fact that the metal pletes which the various stages were floored with, were, in some "secret" way. made magnetic. The feet of each of the figures had metal plates in them also, hidden most ofton in the shoes, so these figures would be magnetized to the floor.

CLOSEUP: We've heard many conflicting staries as to where HANSEL AND GRETEL was filmed...

KL: It was filmed right here in New York, in a church on East Second Street, At one point, the church had been converted into a Jewish festival hall ... you know, the sort of place where weddings and har mitzyahs are held. Downsteirs was a fully equipped kitchen with all the crockery, and upstairs was this hall that had been a church and a synogogue, Working the night shift on our film was always a surprise, because invariably, in the middle of the night, someone would come pounding on the door (why they chose the middle of the night I'll never know), wanting to know if they could book the hall for a bar mitzvah or a wedding or some such affair like that! Myerbers had chosen this building very wisely, because it had a very high ceiling, and a balcony running around the room gave him an area from which he could look down on the various sets. And it had a lot of office space and workshops, so that it was a (Editor's note: The following has been reprinted from the HANSEL AND GRETEL source) program of 1954, and should be taken for what it is—a studio press release of dubious believebility.)

#### BEHIND THE KINEMINS

In 1929 Michael Meyethery's ideas for a new type of Min., using animated figures, Despris for, Determined to prefet the "hazmplay restor." he set tenchicalises to work in a nod studio at Fort Las, N.J., experimenting with animated figuries. Through the years he want as der affects a Goodyner Ten and Rubber Compuny, American Residence and Divideo Chemical to the final the proper clements to make three delimentation figures which could be sectoralized or control of the control of the

"Kinemin" are federine Sittle folks, about one third life sites, compounded of intricate armateriase, a series chinesic elisative for their "fillsh," human hair, magnitute fet set and truly human paracealistis. Cesting over \$25,000 each, they evolve from the drawing board of the young famerican equippe spinsts, abuse Summers, into inscaplious "Exemplity Actors" diel to deplicate every neutral encement of the human body and with a wriety of fecial expressions for streampeasts the stemo of services encorate.

The process, much of which is socret, proceeds from the develop board to the equipture figure which is time split in shalf, an individual arranter or complets bearings and "feeder," developed by a former chief engineer for Sperry Gyroscope, Peter Isruzzi, is then micrometricardly fitted into one of the halters. A model of the figure, floutiding a skull, is the propared in precise human proportions, the skin owering added, and clothes fitted. Now the "Kinemin" is ready for some noting.

In the case of HANSEL AND GRETEL, the cast was chosen only after a series of tests were made for photogenic qualities, and several models had to be discerded for not coming up to the high visual standards demanded. After castion, two more "Klosemins" of each of the characters were prepared, and the total "Kinemin" company for HANSEL AND GRETEL is 21 plus 14 Anotes who accords in the beautiful hierarchy draws absource of the filling.

In addition to the company of 35, Mevetary insistence upon "exemplary retor" led to an own more assessing creation, selectorisity controlled "freed" for camers closurps, Each "Kine omin" has an extra, and onlarged, head which is capable of some 800,000 different expressions controlled by determical impulses from a trutherwart specially designed machine. With a pre-set running order of reactions, director John Paul had at his fingertips the drawn of directors since the beginning of the theater.

The "Klorenian" dance and play through the film with all the aghitsel naturalises of children. Their missed and realistic electric steen from still souther Myerding sector—a magnetized stage to which the unsern issue on the feet of the "Klorenian" report and retain the multifold positions in which they are placed by the highly trained animaters. An interesting idellight new is that the animaters are all dances or former denors because of their expert is nowindge of human anatomy and movement.

NEXT PAGE: The three faces (?) of Kermit Love, TOP, and MIDDLE (with Inez Horstman): during the filming of HANSEL AND GRETEL, BOTTOM: Mr. Love as he appears today (and friend).



very practical plan . . .

He also showed a great deal of imagination by hiring a man named Mortin Munkassi as director of photography. Munkasci was one of the great fashion still photographers, and his work can be found in many anthologies today. In a sense, using a still photographer to photograph a stop-motion film was a very clever thing, since each frame of an unimuted movie is really a separate composed picture. However, Martin wasn't aware of the technical problems involved with lighting sets for motion pictures. We'd find, when viewing some of the scenes we'd already shot, that halfway through the scenes suddenly everything would get much darker. Because the stop-motion process was so time-consuming, we'd lost a good deal of the strength of our lights due to electrical fluctuetions

A man who also contributed a great deal was our scenic designer, Evolds Dajevskis. He was a refugee, who spoke very little English, and had never worked here before. He's still designing sets, and every once in awhile I encounter him on something I'm doing.

CU: What were the sets made of? We know they weren't all three dimensional . . .

KL: A lot of them were pepier mache, some of them were appliqued paper cutouts, and painted backdrops were also used. Evalds had a great cultivated sense of storybook, fairytale imagery . . . Some of the things he did were quite remarkable. The house set he built was very large. and it was all breakaway. The Hall of the Angels, the Witch's House. And there were several forest sets which were used from various different angles, I recall for a few sets that were planned we built a track to mount the camera on which could be incremented in to give a dollying effect ... It was very effective, but it took them six months to build the thing and get it in working order.

CU: Myerberg seems to have made a strange choice of people to do the enimetion for this film. You and Don Sahlin had been puppateers and pupper-builders... Who else worked on the animation, and were they familier with the stop-motion process?

KL: A few others I can recall were Danny Diamond, a ballet dancer, and Joe Horstman and his wife, Inex. Joe was an actor, and no, none of them had ever done this sort of work before, either.

CU: Did the fact that the puppeteers were animating the figures to prerecorded sineins voices, rather than speaking voices add any extra difficulties to your work?

KL: Yes, that was a great problem ... The storyboards were all incremented to the musical score. It was one thing to write a storyboard in terms of musical incrementation, but it was another thing to actually perform it that way . . . As much as the rhythms of the music can be broken down, it's very difficult to do them in a series of specific movements of the figure and still keep the character's rhythm relating to

Another problem was the fact that Myerberg and his backers wanted to see daily what was accomplished by the animators, but, as you know, you can see very little footage produced each day when you're doing ston-motion. It's such a painstaking process. So we had Myerberg frustratingly saving to us every day. "We're not setting enough footsae!" And then there were always those moments when someone would forget to lower the trap door, and in the middle of a vital sequence you'd see Don or someone standing there with the back of his head to the

camera, or something like that,

CU: What sort of a shooting schedule did you hour? Was there any time for retakes?

K1.: I'd say just about swerything was used. I think at one point we had two crews working on the same scene, on the assumption that one of them might turn out better footage than the other. There were little dance secuences that were very difficult, and at one point, I emplayed two dancers that I trained to do them. Those finished scenes, though isolated, have a certain charm about them ... And I felt there was always a problem of scale. The fact that the





LEFT, AND BE-LOW: Dance sequences from HAN-SEL AND GRETEL were choreographed by Karmit Love The animators would first view two real dencers performing, before putting the KINEMINS through their paces. two children's heads were greatly overscaled...and that the models had mouths that were animatable, but had no teeth! That alvesys disturbed me.

CU: But they had fingernalit! We've always considered the animation figures from this film to be some of the most finely crafted and sculpsed models ever used. The wig work of the KL: Yes, they were beautifully done. And the magnetic mechanism was generally dependable. I think the only place if was detectable was in the feet—the fact that they had these very solid, Frankonstein Monster-like boots on, which hid the metal foliate.

CU: If the figures were walking, how were you able to lift each foot for a stepping-motion if



Behind the scenes on the set of HANSEL AND GRETEL. Pictured above, left to right, are: Roger Carss, photographer Martin Munkaci taking a light meter reading, producer Michael Myerberg, animators Teddy Shepaard, Danny Diamond, Inez and Joe Horstman, Sky Highchief and Hobart Rosen, BELOW: A similar photograph, taken from a glightly different angle.



K1: The numbers had little leaves you would press a lever at the knee and the hip, increment it to give you the recurrent you peeded, and then lock it soon, this being done while the other foot was still being held by the mannet, holding the weight of the figure. In a wayit's a pity that I really wasn't interested enough at the time, in what that whole mechanism was . . . I don't know if it's over been used annin Muerbern probably had it consented though. He had everything parented And as I said before this "electronic number" business was all designed to stimulate public interest . . . One of the best sequences we filmed was never in the final print. I think it was New Year's Eve... Don and I were animating the Witch's ascent into the tree. We were on the night shift. beginning I think at the and working until two a.m. . . . and we had "celebrated" earlier. Well, we were so "hanny" that we literally threw away the direction sheet, and we took her into that tree with the vitality and speed of oreased lightning ... you never saw a witch make as quick an ascent in your life! Days later. when we saw the scene screened, we both cow ered in the corner, Luckily, Myerberg loved it! But since, in rhythm it was totally contradictory to the rest of the film, the scene was not used as we'd filmed it.

CU: Was that particular shot done rapidly so that you could start calebrating the New Year?

K.L.: (Laugha) Well, we'd already done a good share of celebrating at that point, but I think we were getting close to the deadline, so we said, "Well, what can we do? Let's enjoy ourselves, and get it over with!"

CU: Was HANSEL AND GRETEL very suc-

KL: Yes, I think it made a great deal of money for Myerberg and his associates. Myerberg was e very payel kind of businessmen, Being Leopold Stokowski's manager earlier, he had gotten the conductor involved in Disney's FANTASIA. and from that, he built up a sort of a mystique of creative penius that people recognized and out money into. But he had his mistakes, too. A comment made about him by Talulah Bankhead, which I think is applicable to this falthough it referred to him as a theater producer) was included in that actress' autobiography. Myerhem produced a play by Thornton Wilder THE SKIN OF OUR TEETH, which was enormousty successful in New York, Talulah Bankhead starred in the play, along with Fredric March and a very young Montgomery Clift, and, when Myerberg took it on the road, it was e total failure! So Talulah Bankhead referred to Myerberg, in her book, as "the man who turned a pot of gold into a pot of lead."

CU: We understand he had planned to make a stop-motion version of the Arabian Hights' ALADDIN AND THE MAGIC LAMP story... Was he to share of many other Him?

KL: No. After this he made a couple of live features, none of which were very successful. CII: In late 1953 Invites completed work on Myerbero's film, you decided to make your own version of THE TAILOR OF GLOU-CECTED What appropriate you to start this peri-

KI - TAILOR is a favorite Christmas story of mine, and I've always loved the works of Beetny Potter. I think I may have read it aloud to an adult eathering one Christmas (I had an old tattered copy of it which I'd had since childhood); and at the end, expecting tumultuous applause. I was instead confronted with not a dry eye in the place! Anyway, THE TAILOR stuck in my mind, and I began to think what a woorierful vehicle is might be for someone like Alec Guinness ... So I becan to write a treatment of it, which focused more on the tailor and his life in the community of Glaucester. I sent a copy of this treatment to a very favorite actor of mine, Robert Donat, and he was quite fascinated with the subject. Donat, at the time. was an invalid, and we saw this as a vehicle which would not impose too creat a physical strem upon him, and one that could ideally mask his disability.

So I went to England, lived there, and began to develop an animation concept that would, in some year introduce the mice in the story or a subterranean community. Ilving in the houses. under the floorboards, and connecting the whole of Gloucester with their extraordinary network of mouse communications. Upon looking at the book again. I realized we would have to invent characters that would heister the whole mouse story, so that for every human figure there was a mouse counterpart, not a looks. like, but the same sort of a character within the

mouse society

#### CU: How did Don Sublin become involved?

KI.: Don. I believe was there the night I read the story. He and I were looking for something that would make use of our apimation interests. and skills, yet would be much simpler, and not dependant upon the kind of production setup that HANSEL AND GRETEL had been.

CU: What were your little mouse figures made of? Were you able to get highly applisticated movements from these models or were you looking for a much smpler effect?

KL: We started out with little wooden mice, that had wood and aluminum armatures, and a very limited animation range. A number of Brim tests were done, and then a 16mm test with the mice and a human . . . and finally a 35mm test which we'd start showing to people. These later tests were done with more sophisticeted mice models that had a much broader range of expression. We finally developed figures covered in natural ermine, and much of the snimation in the 35mm tests was done by just moving this furl

By taking a fine brush, one could simply lift the areas of the fur and produce the cheeks puffine out, or the mouth opening, etc. The ears were on a little ball and socket, so they were able to pivit . . . the whole expression of listening was very important, since mice obvi-

### THE TAIL OR OF GLOUCESTER

In elehteenth century Gloucester, a little old tailor (who produced beautiful articles of plathing for his rich neighbors and still remained more) was to make a silk embroidered cost and an inner satin weistoost for the mayor of his town to wear on Christmas day-the mayor's wedging day! The tailor remared the material be would need all of it was out and regio to be sewed when the tailor returned the next morning . . . all , that is, save for a small amount of thread needed to complete the sewing of the buttonholes. When the tailor went home that night he sent his get out to progure the necessary thread. As he get, thinking about how the mayor's order would make his fortune, he heard a series of tenning sounds emitting from some upside-down teacups that were on a nearby dresser. When the tailor righted the crockery out popped some little mice who had been transact within. The mice curtains and broad and quickly sped away. When the cat. Simpkin, returned from his errand, he say that his supper (the mice) had been allowed to escape, so he hid the thread he had purchased in order to punish his master. The tailor sadily went to sleep, and stayed there for three days and three nights, for he was very ill with a fewer. And all this time on work was done on the mayor's clothinal

It was Christmas Eve, the mayor was to be wed the next day, and still the tailor was ill. Smokin was out amidst the streets of Glourester and naticed some flickering cardle light with. in the tailor's shop. Peering through the window he saw the little mice of the town, saily singing, and sawing together the pieces of fabric in gratitude for the tailor's having freed them. Simple felt very ashamed upon viewing the good deed being performed by the mice, so he took the thread from its hiding place and put it where his master would be our to see it. The tailor marks the next day much stronger and when he went to his shop-expecting to see the bits of cut cloth he knew he'd never be able to sew in time, he emitted a shout-for there on his table was the most beautiful cost and embroidered inner artin waistcoat he had ever seen. He just had enough time to complete a small bit of sewing a single buttonhole needed (the mice had run out of thread) . . . and from that time on the tailor's luck channel. He become rich and famous throughout the country for the wonderful weistoosts he sewed. Never had people seen such exquisite handiscork! But the buttonholes were the greatest triumph of all. The stitches of those buttonholes were so next . . . and so amal! that they looked as if they had been done by little minel

ously listen a creat deal of the time. We animated an inverted riere of meterial with munlashes on it to indicate the swelld opening and closing.

I went to a class eve maker in England, and I said, "I need a set of eyes . . ." and he said, looking at me very carefully, "Which one?" I said. "Neither! I want you to make me some eyes for mice!" and he answered. "I've made little taxideemy eyes for stuffed blods but new er for stuffed mice!" I said, "These won't be stuffed mice, they'll be animated mice, and the eyes must be very expressive! I want to be able to suggest the myopic character and nature of a mouse. All the mystery, excitement, and dimension that a mouse must see that we never perceive!" Well, that captured his imagination, and he got out his blowtorch and materials, and began to make pairs of eyes . . . As I began to work them into the mouse floures' faces, we found that, when lit from certain angles, they did give a great sense of suspense, or of sadness, or even a smile, a twinkle in the eve. And, if we used a star lens in the camera, we could create

all sorts of marvelous effects and suppositions. CU: Since a great deal of the story concerned the adventures the mice were having, were you coing to use any sort of special lenses on the comera to give more of a "house's eve view" when they came aboveground, into the human world? I'm thinking of a Fith-Eye lens effect here . . .

KL: Yes, we were . . . In fact, I approached the Bausch and Lomb company, they're very famous igns makers, asking them to develop something that would depict what a mouse might see, as if we were seeing it through the

mouse's own eye! They made a lens which depicted an extraordinary distortion in foreshortening, which took a human object or a human being, and gave it this monstrously elongsted look! It was very successful, but unfortunately we never had a chance to use it!

#### CLL: What happened?

K.L.: The circumstances of Robert Donat's health brought about his death before we could ever make the film. To a great extent, the enthusiasm that had been generated in the property as an idea, and the budget that had been attached to it because of Oonat, and the number of other artists who would have been in it playing cameo roles, all just sort of killed the whole project, Ideally, it should have been a very small film, made for about \$50,000,00. but when you begin to talk about a star of Donat's stature, and you get involved with Margaret Rutherford and Robert Morley and ell of these people doing cameos, and you have to start dealing with half a dozen international agents, and you have Technicolor anxious to do the film, you suddenly find you have a budget of a million and % dollars! When a film grows to those proportions, all people can see is, if there isn't another Donat, then suddenly, there isn't a film! That no one else could take Donat's place! The result was that THE TAILOR died a natural death, and all of the mice were put away, and eventually the whole thing was quietly forgotten...

NEXT PAGE AND OVERLEAS: preproduction sketches for several proposed TAILOR OF GLOUCESTER animation sequences.













CU: We were interested to hear that you worked on THE CURSE OF THE DEMON. Knowing your puppet-building background, we take it you had something to do with the De-

K.L. That was a matter of being in the right, being at the right time Whyl Wears, who was elding me in the animation stats leved droig on THE TAILOR DF GLOUGESTER, was involved in ching a large amount of test footings of the Dimon. This was footings, blosleve, being developed at the request of the distribution of the product of the product of the product products of the product of the product Dumon was one of those extreeredinary creasion it didn't have in restry, it was something that the staff controlled to the product that that the staff controlled to the motion picture of the product of the product that that the staff controlled to the motion picture.

CU: Did you construct any of the various Demons used in the film?

KL: I worked on them, I won't say I built there, because any one of these things becomes a collaboration to a great extent . . . there era always people coming along who make certain contributions, I lamely contributed to the movement of the Demons... where originally they wanted them to be moved in a quick noturalistic style, I was concerned with making it surrealistic, e hovering immense creature . . . I remember, my ergument reparding the film's conclusion was, "A train moves guickly . . . why should we have him move as guickly as e train?" and thet "This is e supernatural figure . . . should it desire to stop the trein, it has but to lift on eyelid!" It was a queetion of using as little movement as you possibly could

CU: How many Demon models were ectually built?

KL. There work these of dears. There was contractive was largely or encircents, which we ophortapphine against a black bookground. This was used for all of the upperimpositions and section. The second was full lake head finally section. The second was full lake head finally of the work on third was done before become involved. . The last Demois was part a conturne and part a manifester for the trial proposed. The navers can the film, so I cen't be proposed. The navers can the film, so I cen't be post they were also provided the proposed of proposed. The naver was unbappy with the results have one.

CU: I know that this picture has been criticated for In "western" of the Demon. The fact that this glent creature can be seen, right at the beginning of the fire, pretty much observer any impact that the finish has ... You've got your impact that the finish has ... You've got your separate. When sees that nakes already. "The fact that the Demon's face was used in 80 of the artistic glad to Berman's face was used in 80 of the artisting also bessend any mystery! It might have been. When there any other film projects have been. When there any other film project purp pulment that never swo comprehences.

KL: Oh, there have been a million of them! Don and I always wanted to do a version of TILL EULENSPIEGEL to the Richard Strauss music, and we did some tests for it. I still think it would be a very exciting idea, but we never managed to get it done. Sometimes great ideals lend themselves to very quick visualizations, you know. Sometimes a really great idea cen't be stretched for more than fifteen minutes, but who in the market is going to promote a fifteen-minutes, but centre.

CU: What was TILL EULENSPIEGEL about?

KL: No. It's a tone poem, and it recounts the

extensives of TILL EULENSPECEL, a IIItensh, kitesenhi cantury Syfets curvman, who shawys tempted the fates. He was the forezoner of all the imagined finansy imps, like Shakspeeris' Puck, except that he was even more devilled in Om did a marviotes animation test for this, with a lonited figure . . . We found a marvine of the company of the company of the owner of the company of the company of the was a marvine of the company of the company with grants of the company of the company of the left unresident? . Sur spain, this left on the company of the unresident?

Interview conducted by David Pressons.



ABOVE: One of the few remaining TAILOR OF GLOUCESTER mice, alongside a knitted TILL EULENSPIEGEL figure.

COMING: In future installments of THE PUPPET FILMS will be coverage of the animated television features of Arthur Rankin and Jules Bass, George Pal's Puppetoons shorts, Karel Zeman and Lediales Starevilch.



ABOVE: A scene from the Rankin-Bass television special THE FIRST CHRISTMAS.

# ARIMATOR: TEDDY SKEPARD

Bon in Nev York, Mr. Depart between 4 dataset regist in salities, and appeared in mental amounts stock, and off develope productions. It was submitted protein in smooth of whose that the between most of the interior influential segments in most of whose that the between most of the interior influent influenced in consistency and submitted in a stock of the contraction. After working on HAMSEL AND CRETEL, due your same since with the States inministence, producing to the HOMOV DODOVY subvision body body body the contraction. After working on HAMSEL, and the CRETEL, due you same since of the same in the set that proper's mentiopless, and has a same since the form of the profession of the production of the same since the set that proper's mentiopless, and has a same since of the company to the contract the work of your set of your set of the production of the product

CLOSEUP: Were you involved with the "sectronic" heads that supposedly could show 800,000 changes of expression?

TS: Yet, I was decided to appear with the one big head that held been built, on a coughe of tal-eviden shows. If I was a stress which a stress with the sum of the stress which a stress w

CU: Being a newlor to the stop-motion process.

you, didn't you find this form of snimetion slow and tedlous?

TS: No. I found the more involved I got, and the more intricate the movements got, that it was anything but tellous. Some time after the fills was completed I worked on a few commercials for commercials for commercials from the fills was completed I worked on a few commercials for commercials from the fills of the f

Speaking of that three-week training period, I remember I was petrified when it was over—I didn't think I was ready to go immediately to work on the film, but they said, "Go on! trained acted out little scenes with some of the puppets. Animating them walking, and doing various movements of the hands ... The scenes would be filmed and then played back for us so we could spot our mistakes. Since money was low they only filmed a few tests for each person.

CU: How did the tests turn out?

TS: Believe it or not, they came out very well Surprisingly soi! The idea was not to be jerky, but to have smooth action, moving the puppets in small increments. When doing the actual animation for the film, we would all act out the verious somes first, in front of a mirror.





ABOYE: Animating the descent of the angels from their fairy kingdom ... Pictured are (counterclockwise): Danny Diamond, Kermit Love, Joe Horstman, Sky Highchief, Teddy Shepard and, outside of circle (with arms crossed) Roger Caras.

tein character and that character only, or did

18. Since we had two crows working, when you came in to work your mest filly you sould carry on from where the previous people left off, no matter which figures were in the scene. It turned out that generally I stayed with GRETEL, or the mother—I did have a gent deal of the time, and I did the width one day too. You know, we had those solful steerotypes in those days ... the woman puspectors would make which it included.

CU: That's sort of a "too many cools specifing the broth" situation, shough. Each character about mill make the condition of waking and moving when it is that one figures of waking and moving when it is the condition of the con

TS: Yes. As a matter of foct, HANSEL had a definite little personality, and he would have to be done by asmoone who was more familiar with that kind of boyah movement. I recall, having worked with GRETELs on much, that effer a while the started getting "tacky." looking and thay had to have another figure of her mode. They were harring difficulty making her.

look the same as the previous model. One strange piece of animation I and a few others worked on was "burst of light" effects we were trying to onlieve, We had 6,000 [seeds on the ground on a piece of black velver, and such [seek all of to be moved seprettly for an effect that lasted only a few seconds on the street. We'd be down on our hands and kness moving the gems, and people would walk by and burst out loughing!

CU: What's your opinion of the final film? Do you think it would have turned out better if you had been given more time?

TS: Certainly. There was such a rush on towards the ext, money was running out and we were working so hard to finish... we were all entirely teaming the process, too. When I first saw the finished movie book in 1964, I was initially disappointed, but I think it's held up quite well disappointed, but with the passage of time. And those figures were so beautiful... , you could get so many intricate moves with them, more so than any other stoom-protion model. Yee were area. EXID.

Other anismoted commercials produced by Michael Myeether photocision during the entry 1950's (commercials whose profits were produced to the commercial was profits were the commercial was profit were produced by the commercial was produced by the commercial was been as the commercial was produced by the commercial was produced by the commercial was produced by the commercial was been as the commercial was produced by the commercial was produced to this policy. When all was the commercial was produced was the commercial was produced was produced to the produced was the commercial was produced to the produced was the commercial was produced to the produced was the produced to the Broadway was finally abundoned, Myerdeng relurated to the role of thesis reproduced for the Broadway was finally abundoned, Myerdeng relurated to the role of thesis reproduced for the Broadway and the produced was the pr

ARE ANY OF THE ORIGINAL KINEMINS STILL IN EXISTENCE?

Tragically, nol in late 1955, wands broks into the East Second Street studio and wrecked harvoc among the stop-motion models and scenary which were in storage them. Most of the digurines were analysis buy, hopping that one or two models might have been carried away intest, Mystehara notified this local police station, telling them that the KINEMINS skin was highly hope in purpose beings. Inforrument, this story breasts no results:



Michael Myerberg utilized the KINEMINS technique on television commercials as well as feature films. ABOVE AND BELOW: A GREEN GIANT figure sculpted by James Summers, circa 1953. A Speechy Alka-Seltzer model was also sculpted, but never used. Monetary problems continually plagned Myerberg, forcing many of his innovative ideas to remain on the drawing board.



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technique for

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It took Michael Myerberg 15 years to create the new kind of purpet with no treiting attacked. "Importantions" electronic purpet with the operation of the proper with the operation of peak the separation of peak the separation of peak the separation parties that tooks and feels the separation parties that more to severy income? I get all that more to severy income? I get all that more to severy income? They have a reportative of \$1.000 families presistent I Yes - the Myerberg electronic purposes one cet—unit alone — runs—done correct beats and with a family in the conference purity and the severy purpet with the peak of the severy purpet with the peak of the severy purpet which we will alone a run of the conference purpet with the peak of th

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# MICHAEL MYERBERG PRODUCTIONS TELEVISION COMMERCIALS INDUSTRIAL AND COMMERCIAL FILMS



soon in carrier, cheek depend and best legis desired accounter of the many legisle in its operation, who was introduction from a count or decisions for one on two flowards Energies protections, insching EARMIN, COM GOUTCH TO COMPANY CONTROL OF THE CONTROL OF TH

(Editor's note: Mr. Dajavskis is a most cheming men, but, se he himself todd me, there was always same bit of wark or a new project coming up that prevented him from learning to speak English more fluently... Consequently, his remarks in the leterolew which follows have been modified slightly in order to present his thought in more colloquist (Bnishis).

CLDSEUP: I know that your arts for HANSEL AND ORETEL utilized painted backdrops, cutout objects (trees and such) and finelity, highly 
detailed papier mache fundages and buildings. 
Were you pleased with the appearance of these 
sets on the screen, and did you have many assetants helplay you in this construction?

EVALDS DAJEVSKIS: There were two carpenters on the set, but I mainly built everything myself. I feel things weren't prepared annuch . . . when you saw everything magnified so large in the theaters, all the mistakes would show. It was a terrific experience for me-an unusual introduction to films. I had come here from Latvia and had tried to get work through an agency. I was sometow connected up with Mr. Myerbere (he didn't know anything about me), but I showed him my sketches one day. and he said maybe we could work on something together. This time was very good for designers . . . television was just starting, they were all working and getting very good pay, so perhaps he was looking for someone new who would be less expensive. And because this was the Numpardinck opera, perhaps he thought my style, coming from Europe, would be the right interpretation for the story.

and then moved here?

CU: Where did you build the HANSEL AND GRETEL sets? Were they done right here in New York, or were they constructed elsewhere

ED: They were built here, in the building Myerberg had bought to film the movie in. I remember, we utilized some old materials we found there, boards and panels . . .

CU: What? Were you taking the building apart?

ED: (Lough) No, no! We had to simplify the studio, make more space, so we just used these boards and things. It wasn't good material, and anyway. Merchara owned the building!

CU: How much time were you given to complete the H & G sets?

ED: We did everything step by step. I didn't have everything finished when the filming began. While the animators were working on one set I'd be building another one. Sometimes there'd be a "race against time"... I'd be building another one.

writing to set writing to set of the set of

CU: Did you have to design where they would out the electromeanets under the tables?

paletion is

ED: No. That was the director's problem. He decided where they were to go ... and they checked where they were to go ... and they row large the control of t

CU: That sounds like a real nightmere...to have to destroy something you worked on his on ... It must have been very hard to get your ideas across to everyone, being that you had come to America from your homeland and couldn't south English every well ...

ED: Yas, but I was able to speak with the filter's chief comercemen, Merrin Mankauci, who was from Heapeny-He was a good friend of miles, but he unfortunestely passed owey. Once of freed, but he unfortunestely passed owey. It is comed Myretheey alteried difficult to work! with from Myretheey alteried difficult to work with the comerce of the comerce

CU: Myerberg's next puppet feature was to be ALADDIN AND HIS WONDERFUL LAMP, Did you do any designs for that?

Poul was to direct ALADDIN. I did a lot of research for it, and designed the proposed sets with many seas sees, to the animation would with many seas sees, to the animation would be also the property of the control of the control some commercials with Ofernita Doppets which id did the sets for, as a sort of experiment for the later feature, but that was all. I say a worked with Mysteps on a play, THIFEEN DAUGHTERS, which was to be all about He wiseline life. I suited other collects and setted doing stetches for the seen, but the author of the play—a Westerland printer—and Mysteps and the play—a Westerland printer—and Mysteps and the play—a Westerland printer—and Mysteps and setted doing stetches for the seen, but the author of the play—a Westerland printer—and Mysteps and a feet play—a Westerland printer—and westerland printer—and Mysteps and a feet play—a feet play and a feet play—a fe

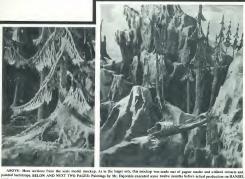
Interview conducted by David Prestons.

EXTREME BOTTOM: Evalds Dajevskis and his scale model ministrutization of the larger HANSEL AND GRETEL sets. This model was used in the film's beginning for a long panning camera shot. Although extremely small, by papier mache model was also highly detailed (see shotterarche) below for morroof of shist.























## ALADDIR ARD KIS ——WORDERFUL LAMP







# 2760

Born on October 19, 1946 in Pittsburgh, Panasylvania, Richard Catizone began experimenting with stop-motion animation models during his high school years. This test footage was successful enough to procure for Rich a position with The Animators of Pittsburgh, for whom he ran the Oxberry nimation stand (along with doing inking and painting work) for the next five years. In 1970 Rich became a partner in the above firm, and his since se about 80% of thet company's assimation assignments. (The Animators mainly produce television commercials, and their services consist of titling, cell-unimation. filmstrips, filmographs, and solarizations (one of their more officest jobs was doing the titles and end sequence for the underground rise NIGHT OF THE LIVING DEAD). A recent assignment, two commercials for Drake's Bread of Pennsylvania, once again rounited Rich with his first love—that of stop-motion animation.

You get a fresh start every marning. When you start with Drake's Flavor Twist Bread, Because it's courte right horn in Pittsburgh. And they bake it while you're still in bed. It's twisted for flavor, that's the best you know, And the plant-size loaf can really save you dough,

You get a fresh start every morning.

When you start with Drake's Flavor Twist Broad.

RICHARD CATIZONE: The Jay Reich Advertising opency had done two 30-second jingles for a client of theirs. Drake's Breed, and these lingles were given a long period of radio play . . . The bread company felt that a TV commercial was necessary, and they wanted to use the now-identifiable lingles, so their agency consected my company. The Animators, to do the lob. When gueried as to what would make a cond commercial for a bread company. I said. How about two slices of bread doing a little dance number?" The more I thought about it. the more it seemed to be the best solution

That's how the production began to take shap

As the spot become, the purpoets step out, raising their huts to their heads. They tost their ca

into the air, catching them quickly, and turn to walk along the countertop. (They are singing the Drake's Breed lingle throughout this ection.) As they sing "twisted for flavor" the female spins, starts to fall, and is caught by her pertner-who helps her regain her balance. Then, on the words "ciant-rize loaf." the male puppet does on expansive circular arm movement, and his e, now unsupported, begins to fall to the ground. But his arm movement continues full circle, catching the case midway through its fall, Both characters walk back to the corner, stop-

nion at the loof of Drake's flored, and on the last notes of the lines that tip their hets

Second Commercial: "Rock Version." The two bread puppets gyrate to the rock music jingle. (They do not sing.) The dancing scenes are interrupted by two short cuts to animated tometors and peppers singing several verses of the linete. The commercial ends with the house purposts finishing their dance by a lost of

Drake's Breed. To say that the prospect of doing a fully ani-

mated puppet commercial was challenging is an understatement. I had always been very interested in stop-motion and special effects work. zing Allen, Danforth, Harryhousen, Peter-O'Brian But up to this time. The had done little puppet an

extremely enxious. I got to work on the storyboard. I met with the client and agency personnel to explain the charm of stop-motion as it related to the concept. The agency called later that day with a co-ehead. But more than that: they informed me they wanted to do two spots . . . the second to be a dance to a "rock"





The three stages of an animation model: character design, armatum, and unpainted latex figure. The Bread couple utilized replacement mouths, which were simply inserted into the figure.

version of the same jingle. I was eleted at the prospect of having two purpost jobs, but also a bit worried because the deadline was the same. (Deadlines in the commercial world are seldom

realistic.)

CLOSEUP: What prompted you to choose Mark Wolf and Emie Farino to construct the Broad puppets?

RC: I had been corresponding for a couple of years with Mark, ever since his impressive articles in Cins/antrotique. He was into sculpting and producing fearn models for animation, I called him about the project and he was very interested in handling the models for me. He informed me that Emie was a fine armeture builder and that between them there would be no problem in producing the puppets. Originally Ernie was to handle only the armatures but as the project progressed, Mark found himself extremely tied up between other work and sculpting the mouths for the two models (about 17 mouths each), so Ernie wound up doing the bread sculptures as well. Mark also did the hats and, if I recall correctly, the bow ties and cannot

CU: How much time were you given to complete the jobs?

RC: Actual shooting time for the production

was two weeks for the 3D-second commercials. To some it will sound like a lot of time, but in reality it was fairly heetic. I might add that those spots were 30 seconds of animation, (in, for example, a Pilisbury Doughboy commercial, a 3D-second spot might have 13 or 14 seconds of animation, sometimes combined with live 44. action. Or in a fansary-live-action-enimetion film you might not have realized that a S-minuse fight between a hero and a monater probabby contains about 1-3's minutes of actual animution. More intricate, I grant you, but you're not really watching five minutes of animation.)

### CU: Did you run into any special problems as your work omoreous?

RC: I had worked out all the action for the first spot and sketched it out with notes as to particular things I wanted to do. I had drawn on the fertile minds of Bob Wolcott, head of the Animators, and Bob Arkwright, our nameramen, for some of the ideas concerning the "dence" and the set itself. The first days of shooting saw me getting a scant 18 frames per hour (Or 3/4 of a second of actual someotime!). Animating two purposes (which are not always doing the same motions), and changing the mouths to match the lip sync, provided me with an incredinate amount of dutails to keep straight in my head. The scenes with only one puppet went a bit quicker-approx, 40 frames per hour. The rock version was not lin sync. so those frames whizzed by.

Many times during the shooting I would stop to work out movements for the handling of the canes (using an umbrella). Inevitably, those were the moments that someone would pask in to see the puppers being put through their paces. They usually left chuckling, wondering if I had finally lot my mind.

CU: I've soon the verial brace you built . . . Old you have occasion to put it to use?

RC: The set had been drilled with holes to per-

The most heart-stopping thing during procinction was in some where the two models decision and the state of the state of the thin state that the state of the state of the thin state of the state of the state of the state after surning the model to the state of the state after surning the model to the state of the completely. The score was shown finished for its sussility the case when something like in a sussility the case when something like in sussembly bucky and being somewhat of an eye for positioning things with some degree of sustembly bucky and some state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the state of the system of the state of the system of the s

By this time, I had finished planning the rock\* vertice in my pairs time. But when it came time to do the spot I scrapped just shout all that action; the models could not do eoughle of staps I wanted because they had no separal hips. So all of the dending is the rock commercial was planned at Jahor. Not the best should, but I fall on whould be freshed enough sloop, but I fall on whould be freshed enough choice. I see that the should be freshed enough channel is styllead, of course. The pagpets have negerish pade of highs. . . greatly limiting the negerish pade of highs . . . greatly limiting the page. welety of teps. [Try dancing to a rock number without tilling your head in any direction and tesping your his sin parfect line with year shoulders ... this will give you an idea of the problem.] Another fact to consider is that since the faces are on plane, so to appeal, I had to be very careful to evoid sewhert lives of the faces are on a plane, so to appeal. I had to be very careful to evoid sewhert lives of the models. This to was somewhat limiting, but when one views the finished spots, these minor concilience are not a solvices.

to addition to the above, we had another life tle problem. The voice track of the "rock" spot had an obvious "black" feel to it. The puppets just wouldn't have been convincing if they were singles this version. The truck else had more than one female singer and one bread puppet could hardly look like a chorus. Originally we were going to have them turn on a radio and dance to the music. At this point, Bob thought it might be cute to gut to singing pers of butter (with eyes, hows in the hair, etc.), Well, I tried equipting them and if I knot them resonably flat, as note of butter, they looked like ducks' backs with excel So I said "Fornet that!" We then kicked around other possibilities and wound up using two tomatoes and e peoper. They were made somewhat hostily during the last three days of shooting. I simply took some plastic wastables and molded clay faces on the front, I then cast this to get a mold of the face, filled it with latex, stripped the face and apolled it to the plastic vegetable. Since they were used speringly. I made only four mouths for each model. They were satisfactory, but, unfortunately relatively static due to the lack of time needed to build a proper animation model. CU: Are you happy with the finished commer-



has been created by forestable, the service are sense. It is not clearly clearly forestable, clearly forestable, clearly forestable, clearly forestable, for the service forestable, for the service forestable, for the service forestable, for the service for sense. It is not service for sense for sense. It is not sense of the large movements which shows create problems for entire. It used appears in only two or three scanes. The only real use of the gauge was in the some where the puspers stands his case not the set and begins to make an expansive sem move. The contraction contracts of the service forestable for sense repetitive for move.

and is crught on the completion of his arc. The

care was wire and rubber. To schieve a smooth fall and proper timing of his hand, I plotted the positions. The only other time I used a gauge was on turns so the degree of turn would be accurate. All other actions were animeted by eye, without the said of any others causes exist.

The commercials were a lot of fun to produce and have enjoyed much success in their market. They have been especially well received by the children who've seen them, and adults seem to find them a refreshing break from the norm.



ABOVE: The closury Wizzu's head developed for ALADDIN AND HIS WONDERFUL LLMP, While certainty not capable of producing the reported 800,000 different changes of expression (Myerberg's "P.T. Barnum" qualities were author of that funciful press release), this series of photographs does Bustrate a remarkable range of mood changes for what is essentially a non-fitting creation of sted end rubber!







# EVIEV

### PUPPET ANIMATION IN THE CINEMA by L.BRUCE HOLMAN A S BARNES AND COMPANY / THE TANTIVY PRESS ¢ 0 0 5

Tim years and, there were few volumes of cineme for evallable to the film buff. Suddenly, something took root and publishers were rushing as meny titles as possible into book stores. We were first confronted with giveral books on the Agedemy Awards (each a releash of a previous work). mept biographies of directors and film stars, and then scores of pictorial volumes. Yet with all of the film genes described and detailed in print, one area seemed to have only been given superficial coverses. Perhaps most would be written felt the tonic of the animated short subject use too leave to be covered adequately. After all, most enimeted shorts run anywhere from 5 to 7 minutes and thousands must have been produced since the birth of the motion picture by individuals from Alexander Alexaleff to Karal Zaman in every country in the world. Moreover, the few published works available in the Foolish language concern themselves with films of the cartoon or cel-animation process. One facet of animation that has always been given a passing glance by these writers is ston-motion or puppet animation. Recardly, someone has made a valiant effort to remedy

PUPPET ANIMATION IN THE CINEMA offers the reader some insight into this particular area muon though far more emphasis is placed on the work of the European creators than on the domestic artists. The fantasy film animation of Will's O'Brien. Ray Harryhausen and Jim Denforth is not discussed by Holmen in any great detail. The concentration here is more on the concept of animeting puppers rather than attempting to import life to prohistoric or mythical creatures

We are presented with a history of ston-motion solimetion during back to 1907 with the release of Blackton's THE HAUNTEO HOTEL. As in all others of the motion picture, it is difficult to say just who did what first Nitrate stock, being a fragile medium, has the tendency to crumble into dust making these early films unavailable for study today.

However, some written records do exist on these early efforts, Further research by Holmen might have revealed that the Spenish horn Security de-Chomen produced a similar film in 1905 entitled EL HOTEL ELECTRICO which suraly influenced J. Stuert Blackton. In addition to ston-motion, de-Chamen is credited with contributions to cel animation as well as color and sound synchronization. In Ralph Stroberson's ANIMATION IN THE CINEMA, the author notes de Chomen's work on CABIRIA (1914) and a 1916 pupper film THE WAR AND MOMI'S OREAM, Earlier films in this aras include A VISIT TO THE SPIRITUALIST and THE HUMPTY DUMPTY CIRCUS, two 1897 shorts by the Vitsgraph Company, Edwin S. Porter is credited with THE TEOOY BEARS (1907) which fratured source animeted Teddy Boars and was made evaluable to exhibitors to a 90 foot There were many artists who made a few stop-motion films then

want on to other projects. One case in point is Osker Fischman who used stop-motion figures made of keolin (a day and wax mixture) in THE BOXER (1922), Later, in a sequence of the German film SINTFILIT (NOAH'S ARK or THE GREAT FLOOO-1927), Fischinger would make use of a similar process in showing two oncen idols elegating over the earth. Animated cigarettas were employed by many European artists in the 1930's and Fischings also experimented with threa-dimensional forms in color, KOMPOSITION IM BLAU (Composition in Blue-1935) being the

Oespite a certain degree of inadequacy, Holman's history of the genre is one of the few published in English and serves to introduce meny of the artists who have worked in this field. One hopes more definitive research

will be completed regarding the historical aspects.

The second part of the book deals with the techniques involved in soon motion enimation. This portion of the book is in a sense of a technical nature yet it is written in a comprehensive style. Holman himself has worked in this medium and writes with perception on the theory preproduction, lighting, sets, scenery, props and comera work. Of special interest here ere the photos of the verious armstures and behind the somes shots of the animators at work.

The highlight of this book is the inclusion of several lengthy filmographies. The first, "Representative Filmography of World Pupper Film Production," is an 11% page alphabetical listing while the following "Chronological Filmography of Puppet Films" cover virtually the same area except in a yearly order. The final filmography is devoted to the work of "Eight Leading Puppet Animators;" George Pal, Bretislav Pojar, Ladislas Stereulteh Jiri Troka Hermina Tyrinya Zenon Wasilewski, Karel Zeman and no one else! For some strange reason, only seven animators are covered. Possibly, when the book was being proof read, this error was ellowed to slip by. This raviewer is under the assumption that the eighth animator would have been the Russien Alexander Physiko who had been working in this field since the 1920's and probably best remembered for THE NEW GULLIVER (1935).

No distinction is made in any of the filmographies as to which titles are shorts or features, color or black and white, silent or sound. The same applies to title changes, Zamen's JOLIRNEY INTO PREHISTORY (s.k.a. JOURNEY INTO A PREMEVAL AGE) was released as a TV serial and a threstrical feature under the title of JOURNEY TO THE BEGINNING OF TIME. Another film by the same director AN INVENTION FOR OESTRUCTION (a.k.a. BIRTH OF OESTRUCTION) was released here as THE FABULOUS WORLD OF JULES VERNE (1961) by Embasey Pictures.

The photographs which illustrate this book serve to amplify the text rather than borrow from it. The motion picture is one art form which is more graphic than literary and one could almost envision an entire work composed of stills and frame-enlargements from many of the films mentioned. Only one illustration seemed a bit out of place and that is a subtitle from the Willis O'Brian film PREHISTORIC POULTRY. It would have been far more relevant to the book if the author had substituted a that of either the dinorsis or the cavemen from that film, in it's place.

(Editor's note: Admittedly, there are many rare photographs used in this volume, but they suffer the same fate as those used in almost avery book put out by the A.S. Bernes/Tentiley Press Publishing Company, Namely, the pictures are rendered out of focus and fuzzy-looking by the poor quality paper stock on which they are printed. . . The reader can only chunch his fist in dismay, and wonder at the details he knows he is missing! (This condition is aspecially noticeable in the above company's MOUNT THE MAKING OF KING KONG I

PUPPET ANIMATION IN THE CINEMA is a shim volume end a bit overprised, but it does represent a significant contribution to film fitereture. Cospite its flews, it is one book which fills a gap in the study of this art form by documenting the efforts of the meny individuals past and present who have worked in this unique field.

-Wayne Schurtz

# DERNARD HERRMANN



### 1911-1975

### PAUL MANDELL

No other film composer in the past five years has managed to generate such a messive audience of appreciation. London Records' relesse of Herrmann's brillient musical anthology of Hitchoock's GREAT MOVIE THRILLERS (SP 44126) several years ego filled a tremendous void in the universe of the filmmusic divotes. Almost omnisciently, Herrmann managed to fulfill the dreems of his fens by recording two of his most brillient and neglected scores (FAHRENHEIT 451 and THE DAY THE EARTH STOOD STILL) together with his much sought-after works done for the Ray Herryhousen films, all within a year of his deeth, With regard to the ironic time element involved, we must extend our gratitude to all those involved with London Records in peckaging THE FANTASY FILM WORLD OF BERNARD HERRMANN (SP 44207) and the closing of the circle, THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN ISPC 21137). Most of these reorghestrated agores are electrifying and menage to retain their initial impact. In many instances, some even trenscend the dynamic qualities of the original. Aside from the greet commercial demand that shepherded their realisation, perhaps it can be reckoned that Fate, more then enything, drove Herrmenn to revitelize his scores shortly before his demise, the same force that drawn Reethown into completing his Nine Symphonies. Fate, knocking at the Door. Fortunetely for Herrmann, these elbums were not posthumous tributes. He was able to enjoy the enormous response to his recordings while still in this world and not in the fantesy one bryond. It was the completion of a greet artist's most recognized works, preserved on wax forever.

Bernard Herrmenn's music was vary special and therefore it alloited a very special response. Not with any surprise, it gernered a more universal appeal as opposed to a merely exoteric one. The reasons for this era fairly obvious to any film enthusiest. More than any other composer, Herrmann had the capability of capturing our basic human emotions of love, when, apprehension, and sheer terror, and spit them back to us on the soundtrack. Here fied the men's brillience, Herrmann played on our nerves with musical ingenuity, at times a bit obtrusive but never exploitstively deliberate. Stylistically, his scores always worked with the visuals in a very unlose way. They complemented film imegts impeccably, enhancing the mood of the sequences and even creeting their own mood swings for plot purposes, yet the music never stepped out of the boundaries of the film or flow off on an irrelevant tengent. His passages filled the freme as well as the picture; sight and sound were woven together in such a way that the result was a solid emotional unit. Quite simply, Herrmann operated at the core of our psyche end was able to manipulate our joys and anxieties through careful use of buildup, repetition, and dynamics. He was, after all, a very calculating musical psychologist. A strong case in point was his sense for PSYCHO. When Janet Leigh is stabbild in the shower scene, the soundtrack stabs us in turn, but not before we are put on edge by tense, key, almost uncerthly violin strains. In using strings exclusively, Herrmann felt he was able to complement the black and white photography with a black and white sound. His frenzied opening to the film and its appropriate repetition can almost be described as the incessent chenting of a child lost in a world of fear—a relentless murmur providing a form of psychological relief, the musical interpretation of a vocal device used for preserving one's own

A REVIEW...A REMEMBRANCE

### CRAIG REARDON

For the better part of thirty years, composer Bernerd Herrmann greated e series of very different film soores. Much more effective than music normally heard in this medium, his compositions sidestepped conventional dramatic solutions and dazzled listeners with their virtuosity and Imeginetion, Herrmenn had only been writing for the movies for five years or so, when film music began to become commercial, around the late forties. Subsequently, recordings of symphonic mush began to proliferets, yet the brecing Herrmenn scores remained trapped on film. However, a few years ago the situation began to be corrected. London Records released a disc which not only brought Herrmenn's superb film music to the fore, but elso demonstrated that fine Hollowooders scores could be resurrected and find a modern audience. This was MUSIC FROM THE GREAT MOVIE THRILLERS, an anthology of music by Barnerd Herrmenn for several Alfred Hitchcock pictures. (London's ection probably encouraged RCA's "Clessic Film Scores" series, which has also anjoyed great success.) Since that time, London Records has continued to release albums of

Hermann, film made, and that less two, THE FANTASY FILM WORLD OF BERNAND HERMANN and THE WATERFOOK FILM WORLD OF BERNAND HERMANN AND THE WATERFOOK FILM WORLD OF BERNAND HERMANN, have delet with muse from outstanding finning, films which Hermann stored. The must presented is burning with color and amotional speed ... Hermann's response to finnish we fill film of pretaying fint they be the seem degree but Meurice department. The scribt in portary for the seem degree that Meurice was not to be seen to be

The most immedies pleasure to be hed in listening to these elbums, eside from the purely musical, is apprising the magnificant clerify and depth of the sterophonic sound. The sounds become elmost supersensal. They can be seen, felt, almost tested, and the engineer Arthur Lilley, deserves a grant deel of credit for this.

In trimming these huge sores down for recording purpose, Hermann congristed that the bowly of the exercite, and their interest description or functional neture, often makes it difficult to bland them together monothly. Therefore, some of the improveded subtes sound better the others, with smoother treatitions, but none of these are subter in the town control of the control of th

Of course, there are exceptions. For example, JASON AND THE ARRONAUTS in spreametal by the mini thems (in evidential coloisal, ARRONAUTS in spreametal by the mini thems (in evidential coloisal, ARRONAUTS in spreametal). This is provided the spreametal color of the spreametal colors of the spreametal colors of the spreametal colors. A little bill goes a long way! In this may be expected the spreametal colors. A little bill goes a long way! In this may be expected the spreametal colors. A little bill goes a long way! In this may be expected to the spreametal colors and the spreametal c

contents intrinsively, such as INTERIONIS SILALITY commentured (soil file exercity. These sequences are instinct such than that you can controlled their digith muses substance, but they take up execut, and the FARRENREST 45, or from The E THRES (MOVILOS OF GULL-VIEW, Dot on superare silations. The FARRENEST selection images to include, in a lived images of the real selection selection in the fell amount of this, substance silation for soils, multi-digit selection produces the selection of the selection of the selection produces the selection of the selection produces are selection of the selection of the selection produces the selection of the selection of the selection produces and the selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the selection of the selection produces are selection of the sele

(Continued on next page)

If on what to describe Harman's made in a copiest state, it would not consider the the Country of the CENTER OF THE CENTER OF THE CENTER OF THE SAFTH STOOD STALL dary windows the core or exchanging and opposite the consideration of the CENTER OF THE CENT

Obsorting a whole side to the long-registered QUILLIVER score was a year. Fur shiftered frentey. In it, he homogenelest an error of whitestal particle prices into a delightful flary-sets suite. The overture resouncid with particle prices into a delightful flary-sets suite. The overture resouncid with ERE KELEINER ARCHTMISSIC. Likeway, hill Wood sets and with short of enrything that had been written by Mosart or Pepa Heydor, yet it is all impensively original. Herranson's oldity so clown uses here more all impensively original. Herranson's oldity so clown uses here immore all impensively original. Herranson's oldity so clown uses here immore infractionately compiled into a PORTRAIT OF "STEAT". It is admissed infractionately compiled into a PORTRAIT OF "STEAT". It is admissed to the compiled of the compiled into a positive original original smooth with and otherms to be a nature of or a blong vectors, yet in

contained a pastorale passage that, in my opinion, was the most basutiful thing he ever wrote MYSTERIOUS ISLAND is pure Herrmenn-Harryhausen, the closest approach to the chemistry that made THE SEVENTH VOYAGE work so well. All of the elements are there, and the style is unmistakeble. Characteristic of the Dynamation score is the overwhelming sense of broading anxiety conveyed by two sustained chards on the contrabessoons and bass clarinets (usually a half-tone spart) which in turn are engwered by the other lower woodwinds, setting up the eudience for the next enimeted wonder. Dynamation scores combined the most grotesque and bizarre pessages with those of a sensuous end richly lyrical neture, Harrmann provided elever leitmotifs for Herryhaustn's monsters and dynamic, brazen ones for heroics and victories, it was a formule that worked so well! somehow, Mildos Rosze's attempt at scoring e Harryheusen film failed in comperison. It should be noted here that many composers, including Herrmann, tend to be a bit edectic and derivetive of their own music; the bush themes from VERTIGO, MARNIE, and FAHRENHEIT 451 seem to be closely releted. Yet they are all so richly beautiful, it seems futile to dwell on their structural similarities. There is elso a curious resemblance between the loy strains in PSYCHO and those present at the start of Wolfgeng Zeller's 1932 score for Cerl Dreyer's VAMPYR, which may be indicative of some of Herrmann's musical roots. Rosza, with due respace to his meny accomplishments, tends to be the most derivative of ell. His underlying themes for SPELLBOUND and LOST WEEKEND are the most overt exemples of this; one can even trees the Sinbed-Kell dual to parts of Rosze's scores for BRUTE FORCE and NAKED CITY (the opening prison theme in BRUTE FORCE, incidentally, is a direct lifting of Roy Webb's score for MIGHTY JOE YOUNGI). Every composer tends to leen on every personal style, but somehow every Herrmann piece manages to renale its own individuality in spite of any repetitive quelities. I think it is feir to say that he was able to musically suspend disbelief more than any other film composer. Future Herryheusen extrevesenzes will surely suffer from Herrmenn's deperture, GOLDEN VOYAGE was indicative of that downhill course. Pushing all of the film's shortcomings aside, thet strange amalgam of sight end sound was noticeably lacking.

Inferrence year Estensive merical and unconventional qualities or pervising however, on This would made this herolesses work. From the working his working on This would made this herolesses work. From the work of the third of the third of the third of the third of the perical reputation for scotling at many properties was self-income in the following, we have a perical period perical period perical period peri

"What Detries Fig to did no file its leve Bensia and was thicking behalf behalf being the wind because of the SMAAD, I could have not been more pleased. One afternoon is the Columbia behalf on the service of the SMAAD, I could have not been more pleased. One afternoon is the Columbia during this showing being the service good. Mr. Hermsen had not volend one requiring remove about the picture as be is no often not volend one requiring remove about the picture as be is no often removed the service of the service of the picture as be is no often removed the service of the service of the picture as be is no often removed to remove the picture as be is no often removed to remove the service and the service of the picture and the

Bernard Herrmonn's death was a great loss to the fillen world. He was the middle "H" between Historick and Herryhausen His major uses the migdles carrent that gave tramandous visibly to the works of both the meters of supperse and the meter of featings. He was the Harbert von Kerejan of the film soons. Hed be lived until Jenuary 29th, he would have seen his 88th betthday.

### (Reardon, continued)

Scholer, It is pleasent to hear on much of it on this spekking storrendering, GULL/19ER, in sericious, theoreasts Herramon's figur and feeling for feetawy. The blussery, spritted main title cleanly infraces feeling feel the start of feeling which unfolds etter this is a dislightful as Heart as of the start of the house, and like it, bounds in distillation stellar, that some start of the start of feeling f

Hemman's direction of the mail is firm, but too leavy in may, minered. Often its leavish, even burdenly collectively harven the inference. Often its leavish, even burdenly collectively harven the minered properties of the collective of the collective of the collective of voltage. All the collective of primed too listeats, in such case where the original executively collective primed too listeats, in such cases where the original executive of the collective of the collective of the collective of productive of the collective of the collective of productive of the collective of the collective of productive of the collective of productive of the collective of the the collective of the the collective of the collective of the the colle

To base enother Harmson featury manipulsas assessfully accuracy of well of 10 per 10 p

### THE FANTASY FILM WORLD OF BERNARD HERRMANN

SIDE ONE: JOURNEY TO THE CENTER OF THE EARTH Mountain top and Sunrise/Projude/The Grotto/Salt Slides/Atlantis/The Giant Chamileon & The Fight/The Shaft & Finals.

THE SEVENTH VOYAGE OF SINBAD
Overture/The Duel With the Skaleton/Beghdad.
SIDE TWO: THE DAY THE EARTH STODD STILL

Outer Specific der/Gort/The Robot/Spece Control/Terror/Farawell & Finate.
Finate.
PAHRENHEIT 451
Pratude/Fire Engins/The Bedroom/Flowers of Fire/The Road & Finate.

THE MYSTERIOUS FILM WORLD OF RERNARD HERRMANN

SIDE ONE: MYSTERIDUS ISLAND Prelude/The Belloon/The Gient Creb/The Gient Box/The Gient Bird.

JASON AND THE ARGONAUTS
Prelude/Talor/Talor/ Death/Triton.
SIDE TWO: THE THREE WORLDS OF GULLIVER

Overture/Minustto-Wepping/Hornpips/Lilliputiers 1 & 2/Victory 1 & 2/Esceps/The King's Merch/Trees/The Tightrope/Lovers/The Chess Game/Pursvit/Finals.

# BLOSEOF BOMMENTS WINKERDERS

PITTSBURGH, PENNSYL-

Wolf's comments are probably the first honest appraisal of his film to see pent. While boog s'mil ott gainemec points, he pulls no punches on Your SINBAD coverage ts failings. It is a relief to see SAST DETROIT, MICHIGAN UP was really good ... The GOLDEN VOYAGE OF SIN. y well informed. Gordon coherant style, Brian Clemens The first issue of CLOSE. BAD offects article was surtrisingly objective, even, for the first time anywhere, a bit rarsh at times, but wonderfuldessier has finally reached JARRY FERRINGTON

he Griffin is not far from the wings of the model, the rest of or an offect inferior, if it is inruth, While I did like the he creature was far below my expectations. And the animaion of the Griffin and Conand good old Miklos Rozsa but class, and Ray H. did a hent class, and Ray H. did a isn't too penerous with his GWANGI. (I notice Schmetr credits yet-didn't catch Mannel Barquero's name in there.) mation lovely, models nice, the chmax, Best of all

cling mattes conscelly awful hough, which you didn't ne, besides those stupid groun nen, was the Vizier. For all ngx! Hey! They look darn The only thing that bugged

Koural Oh, well. John Philip Law is a good Sinbad and Tom the good he does Sinhad, Sinand may as well take up with

is, I believe, from an old RKO The hest scene in the whole second Homangulus, He plays have naver seen anything quite that good in any other incidentally, the noted list Baker is an excellent vittain, with it! Goz-characterization. Schneer-Harryhausen epic.

sug ... well, I find it hard to elieve that Ray animated hem (which causes me to

vonder...who did?)! Much sents have no gurpose and are nere gyrations, apparently vithout thought, Both creaares are limited in stepping usiity to the animation. And annot understand the slow tovements, giving a "stiff"

comment, etc., so here's mine. Please forgive me but I can't help comparing your magazine sel it should have been a highearing, bucking, and making lodding of the Centaur .... pirited horse, occasionally

to FXRH (of which I have ony the fourth issue) in my fol-First of all, I appreciate the high quality paper-stock CLOSEUP is printed on and he beautiful reproductions of I got the impression that sany changes of direction.

a cheaper paper-stock allowed or FXRM's 88-page length. consider a thinner (but simiar) stock to allow CLOSEUP to have a greater number of greatly enjoyed the JOLDEN VOYAGE (IIIm. inbad and his men could have covening the fight with the entaur by simply running, or hink that Mr. Harryhusen ther, outramely him. And

PLESH GORDON. After readng Tom Rasmy's piece, one wonders how the film was completed at all. I had the opportunity to ride on a 1929 ord Tri-motor recently and ound that one has basely mough room to stretch their book, Although I'd already seen most of the pictures in

feature instead of a mass consumed telepoies. It's a shame that so much thought and creativity was wasted on such a short-lived venture. by deserve mention (I like Bor-I her minute and I have loved the scores in MYSTERI-OUS ISLAND and GWANGID In my opinion TRASH sic is to bear it.

> You've got a great maga-zine here-the best first issue of a film genre publication I've In particular, Lenjoyed the various materials on Harry-haugen's GOLDEN VOY-AGE . . . I've come to the basic conclusion that the film cannot be judged by the usual critical standards. True, the out judged as juvenile advenure fare (which it was obvaously intended to be) the film succeeds admirably, I look forward to Harrybausen's next ilm-which, from all reports

NOT BOOK

BYRON L. ROARK

ence fiction on TV, at the present." And, of course, it was also the highest rated of all the Saturday morning

because of its avenue apgoach, LOCUS has called it, ... probably the hest soishows of last season (which avould seem to indicate that

> The world of stop-motion is a fascinating one, and I hope All in all, CLOSEUP looks you will cover all significant steur animators, commercial and advertising usage as well as the work that is being done as though it will provide a GORDON was only worth mentioning for its stop-motion creatures and your article should have centered around these offects. I liked your LAND OF THE LOST article the models used on the show,

tomeone was watching

wall-rounded view of this FOM REAMY In your future issues I'd like to see more talk of aton-

acting was, at best, mediotre-

sess of sending me your first tens of CLOSKUP, a very

Thanks for the thoughtful

KANSAS CITY, MISSOURI CLOSKUP is really beauti-'ul pictures of the models, and irmitures (like in FX RH num

nandaome magazine. Your seide on LAND OF THE LOST was far kinder than the show deserved; but certainly the tion enthusiasts. (Frankly, it on the chance to work on a show is a delight to stop-mo Man, it says: "The armalare ARE BARICALLY & rEWOTING Pote Paternon beetle man model brnce the creature has been agged as a 'beetle man')." It

> Chanks for the issue of CLOSEUP. You are to be stills used to illustrate your fine articles, especially the "Animodels." The use of the sketches gives the reader an dea of how each scene will be visualized on film, and I would the to see more of the same yps of covergs on other It was nice to see some

You asked for letters of

SYLVANIA

LOWRLL, INDIANA

er 4)?

've heard, should be intri-

DAVID S. FRAMPTON

rewarding effort, We did our best on the writing, and at top-motion project that convinced me to take on the story-editor's task on what apleast that much it approch on bestle men model. I don't know, hut that's not why it was "bearle man" in the origiral script long before the eflects were beaun. It's a minor

point I know, but I've read

probably the main return for point, and one that applies to Gene Warren's offorts wer Auggest only one additions all fantsey films that depend he show's success-I would nore missiformation on that film than you could BE-EVANSVILLE, TENNESSEE

on stop-motion effects; that is, The LAND OF THE LOST article was of apodal interest to me and I really did like it.

tot save a film that has been campered by a weak script or HE LOST provides 17 excelam hopping that some time in he future I will have another chance to work with some of the talented animators around oven the finest of effects can 27 poor direction, LAND OF ont examples of that dictum

oves-and perhaps next time

egs, let along have an orgy, out I guess that's one of the

FXRM, I found the articles

aliber ... the Homunculus, Cali, and the Siren were all well handled. So what han-My only regret concerning LOSEUP is that I must want

movie. It is great, but it's On the other hand, when is Wah Chang going to do a mod-

new and informative. Howevunimportant and

ir, I thought that the "Music"

of that doesn't look like

case in this great effort?



### Closeup # 2 (1976)

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